

# MUSICAL AMERICA



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## VIOLINISTS TO RIVAL PIANISTS NEXT YEAR

**Noteworthy Galaxy of Foreign and Resident Artists Will Be Heard**

**Russians Well Represented Among the Visitors from Across the Atlantic—Many Brilliant Americans to Be in the Field—Interesting Season Assured**

A notable array of violinists will vie with renowned pianists next season in friendly competition for a monopoly of the American public's attention. The imposing list of piano celebrities announced for the coming music year has been met with an equally imposing galaxy of names of luminaries in the violin world, and the public may look forward with assurance to an elaborate musical menu.

As in the piano field, Russia will be well represented among the foreign violin virtuosos engaged. Arrangements were long since completed with both Mischa Elman and Efrem Zimbalist, the two youngest Russian violinists of note, for extended tours, and now this week it is announced that Alexander Petschnikoff, who was here during the season of 1906-7, will return in the Fall to make his third American tour. As on his last visit, his wife and art colleague, Lilli Petschnikoff, who is a native of Chicago, will accompany him and join him on occasion in concerted violin numbers. Much interest attaches likewise to the return of Albert Spalding, the young American, who has been winning honor for his country in the European music world, which has accorded him all the practical recognition that could be coveted by an artist. Early this Spring he gave a series of joint recitals with Raoul Pugno, the eminent French pianist, in Italy. From across the water will also come Arthur Hartmann, Edouard Dethier, Marie Herites and Theodore Spiering.

Of conspicuous interest will be the concert activities of Maud Powell, the eminent American artist of world-wide renown, who is firmly entrenched in the hearts of her fellow-countrymen. She will be in this country all through the season. As other brilliant resident representatives there will be Karl Klein, Edwin Grasse, Timothee Adamowski, Marie Nichols, Kotlarsky, Bernhard Listemann, Richard Arnold, Herwegh von Ende, Alexander Saslavsky, Franz Kneisel, David Mannes, Willy Hess, Leandro Campanari, Dora Becker, Hugo Heermann, Rose Ford, Herbert L. Houston, Nina Fletcher, Earl Drake, Florence Austin, Sam Franko, Gertrude Marshall, Franz Kaltenborn, Christian Kriens and many others of wide repute.

### Paris to Hear Jan Sicksz

PARIS, May 25.—Jan Sicksz, the distinguished Dutch pianist who played in America last Winter, will give a recital here in Salle Gaveau on June 2.

### Impresarios Going and Coming

Oscar Hammerstein is expected to arrive Saturday on the *Campania*.

Giulio Gatti-Casazza sailed Thursday on *La Savoie*.

F. Wight Neumann, the Chicago impresario, sailed on Wednesday on the *Deutschland* with Mrs. Neumann, to remain abroad during the Summer.



CAROLINE HUDSON

This young Cleveland soprano has come rapidly to the fore on the American concert stage—During the short time since her debut she has appeared with many of the leading organizations of the country. (See page 20).

### American Pianist Honored Abroad

A letter from Ernest Schelling to his manager, Loudon Charlton, states that the German Tonkünstler Verein is to bring out his Fantastique Suite at its Festival in Munich, June 1 to 5. The directors will be Mottl, Max Schillings, Dr. Obrist and Richard Strauss. It is considered a great honor for an outsider and a foreigner to have a work performed at this festival, Mr. Schelling's composition having been chosen from eight or nine hundred works. Mr. Schelling himself will play the solo part.

### Patti's Last Appearance

LONDON, May 26.—Mme. Patti made this afternoon what she declares was her final public appearance, singing at Queen's Hall on the occasion of the diamond jubilee of Wilhelm Ganz, professor of singing at the Guildhall School of Music, whom the diva publicly kissed.

She placed on his head a wreath of golden laurels.

Mme. Tetrazzini was in the distinguished audience and she listened to Mme. Patti for the first time with intense emotion.

## OPERA BY AMERICAN ACCEPTED ABROAD

**Albert Mildenberg's "Michaelo" to Be Produced at Vienna Court Opera**

**Latest Work of New York Composer Wins Favorable Verdict of Felix Weingartner, Who Will Have It Staged Before the Close of the Present Season**

The new opera "Michaelo" by the American composer, Albert Mildenberg, for many years a teacher of the piano in New York, has just been accepted by the Vienna Court Opera and will be produced there before the close of the present season. This announcement was conveyed in a private cablegram received in New York early this week and it has been received with many expressions of gratification by the composer's friends and American musicians in general.

The lack of incentive to the composers of this country to venture into the domain of grand opera did not deter Mr. Mildenberg from spreading his wings after proving his abundant creative endowment in the smaller art forms, but, realizing the hopelessness of any attempt to have his operas produced here, he went to Europe over a year ago to have his work passed upon by eminent critics.

He took with him his "Rafaelo," which so interested Giacomo Puccini that the composer of "Madam Butterfly" has since been using his influence to have it produced in one of the Italian opera houses. Last Summer Mr. Mildenberg became imbued with another subject that appealed to him as well adapted for an opera—incidents in the life of Michelangelo, the great artist, sculptor and poet of the Renaissance—and he immediately set to work to clothe it in suitable musical garb. Now in its completed form "Michaelo" has been accepted by Felix Weingartner, who since succeeding to the position vacated by Gustav Mahler in Vienna, has adopted the most eclectic policy that obtains at any European opera house.

During the season in Paris, where Mr. Mildenberg now makes his headquarters, the composer has divided his time between his new work and his duties as conductor of the new society formed to make propaganda in the French capital for the works of American composers. If "Michaelo" makes a success at its Vienna premiere it will be heard in other European cities also.

### TRIBUTE TO CLARENCE EDDY

**Italian Composer Dedicates His Latest Work to American Organist**

Filippo Capocci, organist of the church of St. John the Lateran, and considered the leading organist of the Eternal City, has dedicated his latest composition, his Sixth Sonata for organ, to Clarence Eddy, the well-known American organist. Mr. Eddy was apprised of this fact by the following letter, received a few days ago:

"You will receive a copy of my Sixth Sonata for the organ, published by G. Shirmer, of New York. I have dedicated this sonata to you as an evidence of my esteem and admiration for your great talents as an organist, and I beg you very kindly to accept this little dedication together with the sentiments of my highest regard. Your devoted colleague, Filippo Capocci."



### CHICAGO VIOLINIST COMPOSES AND PLAYS BRILLIANT CONCERTO



EARL R. DRAKE

One of Chicago's Best-Known Violinists, Teacher and Composer of Noteworthy Attainments

CHICAGO, May 25.—One of the notable concerts at the Aurora Musical Festival, held the second week of May, was that given on May 16, when a new work for violin and orchestra by Earl R. Drake was an important feature of the program. Mr. Drake has been working three years on the concerto and played it there for the first time with the Rosenbaker Orchestra.

Although there was no time for rehearsal, the violinist-composer won a notable success. The concerto is written in B minor and opens with a slow, short movement in common time, which is immediately followed by an allegro animato, introducing the violin solo part, which is written in a recitative style, developing into a fine climax.

The second movement opens with a contrasting and charmingly peaceful andante pastorale and is very effective. This is followed by a short introductory part, working into the finale of the movement allegro giocoso, rather free in style. A beautiful part of the concerto is a hymn-like movement with harp accompaniment.

Mr. Drake is one of the most successful violin teachers in Chicago and has brought out some talented soloists who are now doing concert work through the West. Among them may be mentioned Walter Dellers, Louis Schultz, Tracy Holbrook and Dorothy Nehrba. Blanche Blood, a talented musician, of Chicago, has been Mr. Drake's accompanist and secretary for several seasons. C. W. B.

### THE SEASON IN PROVIDENCE

Musical Association Has Provided an Interesting List of Attractions

PROVIDENCE, May 25.—At the fourth annual meeting of the Providence Musical Association, held Monday, the following officers were re-elected: John H. Congdon, president; Harry P. Cross, vice-president; Edith Nichols, secretary, and Mrs. Lucy H. Miller, treasurer and manager.

In spite of the troubled business conditions of the past Winter, the association has had a most

successful season. The "Students' Course" has had excellent support from the Providence public and the Nordica-Damrosch concert, given under the association's management, brought out the largest house since the famous farewell tour of Adelina Patti. The "Students' Course" included De Pachmann, Gogorza, The Olive Mead String Quartet and Fritz Kreisler.

The association has also presented De Pachmann in a second recital, Harold Bauer, David Bispham and Sousa's Band in two concerts.

L. M.

### NEW YORK ORCHESTRA IN LOS ANGELES CONCERT

Even Damrosch Sang When School Children Joined in "Star Spangled Banner" Chorus

LOS ANGELES, May 20.—Walter Damrosch closed a short season here on Friday night last, in which he gave, as he said, one of the most remarkable concerts in his whole career.

This took place at the famous Auditorium of the Mystic Shrine, an immense convention hall situated in the heart of the residence district, last Thursday afternoon. Mr. Damrosch's audience consisted of more than 6,000 school children, and to them he played a finely arranged program.

The enthusiasm of both audience and conductor increased from number to number, until at last Damrosch turned from his desk and chatted informally with his little visitors for some minutes. The concert closed by a united rendition of "The Star Spangled Banner," the thousands of earnest little voices uniting with the orchestral *tutti* in a way that was inspiring, even Damrosch himself putting voice as well as directive art into the chorus.

Concerts at the Mason Opera House of this city were well attended and splendid programs were presented. The orchestra on this Coast numbers some fifty-two men. A larger group of violins might be desired, but the ensemble is very effective. J. J.

### JULIE RIVE-KING GIVES A RECITAL IN PITTSBURG

Distinguished American Pianist Reappears, After Seven Years' Absence, in That City

PITTSBURG, May 25.—Mme. Julie Rive-King gave a recital at Carnegie Music Hall last Friday evening for the benefit of the new Homeopathic Hospital building fund, it being the first appearance of the American virtuoso in this city in seven years.

She was given a flattering reception and pleased her audience immensely, the newspaper criticisms being most favorable to her.

Mme. Rive-King played some of her own compositions and those from Beethoven, Chopin and Liszt. Mme. Rive-King is a pupil of Liszt, who took a most kindly interest in her career. She was handsomely entertained by some of the society people of this city and her reception here was most flattering. E. C. S.

### London Hears Jennie Osborn Hannah

LONDON, May 25.—Jennie Osborn Hannah, the Chicago soprano, now of the Leipsic Stadttheater, made her London debut at Covent Garden last Wednesday, as *Eva* in "Die Meistersinger." Though hampered at the outset by nervousness, she soon regained her composure and sang with fine effect. She was received with every manifestation of favor by the large audience present.

### MAY MUKLE SAILS AFTER FIRST TOUR

English 'Cellist Departs for London to Play Throughout Europe—To Return Next Season



MISS MUKLE AND MAUD POWELL

Photographed on the *Cedric* Prior to the English 'Cellist's Departure—Miss Powell Was Responsible for Introducing Miss Mukle to American Audiences

May Mukle, the English 'cellist, whose first American tour was a remarkable one in many ways, sailed for London on the *Cedric* on May 21. Maud Powell, the American violinist, who was responsible for bringing Miss Mukle to this country, and who has been intimately associated with the talented young Englishwoman throughout her stay in this country, and H. Godfrey Turner, the well-known manager, were among the friends who bade Miss Mukle farewell.

Before the *Cedric* had passed out of sight of land Miss Mukle sent the following wireless despatch to this paper: "Good-by until September. Success to MUSICAL AMERICA."

Miss Mukle's first tour of this country opened on January 4, when she appeared with Miss Powell in Mendelssohn Hall. The success of her debut is demonstrated by the statement that during her stay in America she played ten times in New York alone—a record of which few visiting artists can boast. The tour arranged for her by Mr. Turner included appearances in the principal cities in the East and Middle West, Montreal, Quebec and Chicago being in her itinerary. Her last recital was given in Oberlin on May 12.

During the Summer Miss Mukle will be busy nearly every day, giving recitals and playing in concerts throughout England and the Continent. Her European tour opens at Balliol College, Oxford, on June 6. She will return to America early in September for ensemble rehearsals with the Maud Powell Trio, the pianist of which will be Anne Ford, celebrated in Europe as one of the world's leading accompanists. Miss Mukle has already been booked extensively for the coming season.

The annual meeting of the Pittsburgh Art Society was held last Thursday evening in the Carnegie Library assembly rooms and the election resulted in the choice of the old board by a unanimous vote. E. Z. Smith will be re-elected president. The financial report showed a balance of \$307 in the treasury. Nothing was said concerning the affairs of the Pittsburgh Orchestra, as this is in the hands of the board of directors and the orchestra committee. E. C. S.

### PITTSBURG ORGANISTS TAKING EXAMINATIONS

Tests for Membership in American Guild Being Made in Smoky City This Week

PITTSBURG, May 25.—A number of organists of this city will on Wednesday take the examination for associateship in the American Guild of Organists, organized in New York in 1891. Membership in the guild can be obtained only by passing an examination in theory and playing. W. K. Steiner, of No. 5521 Black Street, has been appointed examiner for this district. All paper work will be passed upon by Dr. Horatio W. Parker, of Yale University, and Prof. Samuel P. Warren, of New York City. The guild has been doing for the American organist a service similar to that of the Royal College of Organists in England by putting a recognized stamp of approval on his ability.

### Americans in Paris Concert

PARIS, May 24.—A successful concert, arranged by Mrs. White and a committee, was given at the American Embassy on Wednesday for the benefit of Holy Trinity Lodge Hospital. The artists included Julia Lindsay, of the Opéra; Gail Gardner, the American contralto; Miss Starck, of the Théâtre Michel, St. Petersburg; Gertrude Huntley, Joseph Hollman and Charles W. Clark.

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## ROTHWELL TO DIRECT ST. PAUL'S ORCHESTRA

Henry W. Savage's Noted Conductor Chosen to Succeed N.

B. Emanuel

ST. PAUL, May 25.—At a recent meeting of the St. Paul Symphony Orchestra Association Walter R. Rothwell was elected conductor of the orchestra for the coming season. Mr. Rothwell is known in St. Paul through his connection with the Savage English Opera Company, whose performances of "Parsifal" and "Madam Butterfly" were given under his baton in this city.

The orchestra has passed through the trying stage of organization during its two years with Chevalier N. B. Emanuel, a man of cosmopolitan attainments, whose superior ability in holding together and developing the various elements of a young orchestra has been generally acknowledged.



WALTER R. ROTHWELL

He Has Been Selected as Director of the St. Paul Symphony Orchestra

The choice of Mr. Rothwell to continue the work is freely commented upon as favorable to the continued artistic development of the organization.

Mrs. F. H. Snyder has again been persuaded to become the business manager of the orchestra and as such will add the strength of her efficiency to the further development of the orchestra as a powerful musical influence and as an object of municipal pride.

F. L. C. B.

### KRANICH'S WORKS PLAYED

American Composer to the Fore in Dresden's Music Circles

DRESDEN, May 20.—Brilliantly interpreted by Harry M. Field, the Canadian pianist, a fantasia in E flat for piano and orchestra by the gifted American composer, Alvin Kranich, as well as the same composer's "Märchen" for string orchestra—a fascinating poetic fancy—scored a pronounced success at a recent charity concert attended by the Court.

Mr. Kranich is now busy on a series of six orchestral rhapsodies, founded on negro melodies. The first of them received its first hearing last month before an appreciative audience. Mr. Kranich's endowments as a composer are remarkable, his technique and mode of writing wholly modern, while his instrumentation is notable for color and beautiful combinations. A. I.

Jaques Dalcroze, noted for his method of developing the sense of rhythm by means of gymnastics, will hold another special course for teachers this Summer in Geneva.

## AN AMERICAN COMPOSER'S SUCCESS IN GERMANY



EDGAR STILLMAN-KELLEY AND HIS WIFE IN THEIR BERLIN STUDIO

BERLIN, May 19.—No American composer living abroad to-day has been better received and attracted more attention than Edgar Stillman-Kelley.

Mr. Kelley and his wife came to Berlin six years ago and have since then devoted their time to teaching, revising orchestral works for the press, writing literary reviews and so forth. Mr. Kelley personally has brought out several large works, published by Stahl of Berlin. These and other works inspired a most eulogistic review of him and his achievements by Prof. Dr. Altmann, the Royal Librarian, in the *Allgemeine Musik-Zeitung*, which was afterward quoted in *MUSICAL AMERICA*. This has awakened keen interest on the part of publishers and managers, who are now communicating with him regarding some of his orchestral and dramatic works.

Fräulein Marta Remmert, the pianist, who is the international chairman of the Liszt Verein, is planning a program before that society of Mr. Kelley's chamber music. The composer's quartette for strings in C Major, which is his latest published work, has already appeared in the Payne miniature edition. The Payne edition is a practical pocket-sized edition for students and concert use. This is the first American composition so honored.

Edgar Stillman-Kelley comes of one of the oldest musical families in America, the Bingham. In 1640 six Bingham brothers, all musical, migrated to America from Sheffield, England. Mr. Kelley is a direct descendant of this family. In 1901-02 he was acting professor of music at Yale University, where he conducted a symphony orchestra and classes in counterpoint, fugue and orchestration.

In 1903, with Prof. John K. Paine, he represented America at the unveiling of the Wagner statue in Berlin. Both Mr. Kelley and Mr. Paine were on the program to conduct original orchestral compositions, and they, and twenty-eight other foreign representatives, each received a gold medal.

Each Summer usually finds the Kelleys secluded in the little town of Immenstadt in the Bavarian Tyrol. This is a wonderfully quiet old place, so conservative that out of ninety applicants for admission last Summer only seven were admitted. There are evidently a few towns in Europe not hungry for the American dollar. Here Mr. Kelley goes to rest and work in undisturbed quiet. Mrs. Kelley, who is also an accomplished musician, is a most helpful assistant to her husband in his work.

J. M.

### ORATORIOS IN BROOKLYN

S. Lewis Elmer of Memorial Presbyterian Church Directs Standard Works Monthly

Throughout the season the chorus of the Memorial Presbyterian Church, of Brooklyn, has been giving a series of oratorios monthly at the evening services, which have been heard by increasingly large congregations. This has been in the hands of S. Lewis Elmer, the church organist and choir director, who has found time to prepare the singers besides giving numerous recitals.

His soloists include Perry Averill, baritone; Marie Louise Githens, soprano; Miss Homby, alto, and Mr. St. John, tenor. These singers have been well supported by an adequate chorus. A list of the oratorios which have been accomplished so well includes "The Holy City," "Messiah," "Elijah," "Olivet to Calvary" and, the last given, "Creation."

### Represents America's Music in Paris

PARIS, May 15.—Gail Gardner was secured by M. René Lenormand, the director of the "Société du Lied de tous Pays" for May 12, in the Salle Berlioz, Paris. The object of this organization is to propagate French songs abroad and to make

songs by modern composers of all countries known in France. At this, the fourteenth, concert of this society Gail Gardner represented America, England and Germany, with songs by Walter Morse Rummel; Cyril Scott, Hurlstone and MacEwen; Walter Rabl, Max Reger and Richard Strauss.

L. L.

### Gatti-Casazza Hears Converse's Opera

Giulio Gatti-Casazza, the new general director of the Metropolitan, devoted the greater part of one day last week to listening to Frederick S. Converse's opera, "The Pipe of Desire," which was written two years ago and sung at Jordan Hall, Boston, soon after being completed. Mr. Gatti-Casazza announced no decision in regard to the work, nor would he say whether he was considering it for production at the Metropolitan or not.

### Lucille Wagner Married

Lucille Wagner, of El Paso, Tex., recently returned from Milan, where she had been studying singing, and Dr. G. P. Brady, of the same city, were married on Friday, May 22, in the Transfiguration Church—"The Little Church Around the Corner." Miss Wagner had been head of the music department in the public schools of El Paso, and Dr. Brady, a dentist, is chairman of the Democratic City Executive Committee there.

### TOSCANINI DIRECTS CONCERTS

New Metropolitan Conductor Shows Catholicity of Taste in Milan

MILAN, May 19.—Since the close of the opera season at La Scala, Arturo Toscanini, the new Italian conductor of the Metropolitan, has conducted two concerts of the series of symphony concerts now being held in La Scala.

A leading Milan paper speaks of the program of the first one as "colossal." The numbers were: Mozart's symphony in D Major, little known in Italy, Richard Strauss's "Ein Heldenleben," Sinigaglia's overture, "Le Baruffe Chiozzotte," Debussy's "L'après-midi d'un faune," which Toscanini introduced here three years ago, Dukas's "Sorcerer's Apprentice" and Rossini's "William Tell" Overture.

This program attests the catholicity of the conductor's taste. It was Toscanini who first introduced Strauss's music in Milan.

E. L.

The male members of the chorus at the Vienna Court Opera threaten to strike unless their salaries are raised. They now receive between fifty and fifty-seven cents per day, and bitterly complain that it is not enough. The Emperor has made personal inquiry as to their grievances.



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## MUSIC IN NEW ORLEANS

## No Opera Next Winter—Philharmonic Society Makes Ambitious Plans

NEW ORLEANS, May 23.—From all present indications, New Orleans will have no opera next Winter. The last act of the French Opera Association was to decline the proposition of M. Layolle, of France, an excellent baritone, who sang here for two seasons, and who was desirous of bringing a company and of leasing the French Opera for three seasons. A first-class French Opera organization could and would succeed here.

The Philharmonic Society purposes doing great things next Winter. It has decided to engage either a large orchestra or a world-famed singer, a celebrated pianist and a distinguished violinist. Contracts will be closed at an early date. As the chances for opera are small, the society will probably double its efforts in the cause of orchestral and choral music.

Harry Howard, president of the Philharmonic Society, accompanied by Mrs. Howard and their two children, is touring Spain. After an extended European trip, he will return here in late October.

Marguerite Samuel, the distinguished pianist and teacher, will not go to Paris this year as is her custom, but will spend her vacation at Cobourg. Edith Gardner's concert at Tulane Theatre was pronounced an artistic success. René Salmon, violinist, shared honors with her. H. L.

## Kitty Cheatham Gives Recital in Paris

PARIS, May 25.—Kitty Cheatham, the American *diseuse*, gave a recital of plantation melodies and children's songs at the Salle Femina this afternoon before a large and distinguished audience, which included the American Ambassador and Mrs. White, Sir Francis Bertie, the British Ambassador, and Lady Bertie, and many other people prominent in the English, American and French social circles. Miss Cheatham leaves shortly for London, where she will give a number of recitals.

NEW ORLEANS, May 23.—One of the important recent musical affairs was the sacred concert given at Christ Church Cathedral. The choir, always considered among the leading local musical organizations, has of late come into special prominence under the able guidance of Mamie Maloney, the organist. This young woman is a unique figure in the music life here. She is favorably known as an accompanist, pianist, organist and all-round musician. The quartet of soloists consists of Mary Esther Wood, soprano; Katherine Kirkwood-Ivey, contralto; A. Pierpont, tenor, and J. Freiche, bass. Elvira Adams is the violin soloist. H. B.

## MARYLAND STUDENTS HEARD

## Fourth Concert by College for Women Musicians in Lutherville

BALTIMORE, May 25.—The fourth student concert this season of the Maryland College for Women, Lutherville, Md., was given May 16. The participants in piano were Janie Ramsey, Marjorie Sedgwick, Naomi Gougler, Helen Weller, Helen Gilbert, Marie Pierson, Louise Grant, Mabelle Case, Ethel Sheridan, Miriam Cook, Annie Martien, Marie Umberhen; violin, Nellie Eckert; sopranos, Ena Cain, Stella Dreese, with violin obbligato by Nellie Eckert, Gladys Edwards, Claudia Rutledge. Mendelssohn's "Venetian Boat Song in G," arranged for female chorus, was sung by Misses Rutledge, Edwards, Troxell, Avice Sheridan, Umberhen and Mos-teller.

The program embraced selections from Schubert, Clementi, Thorne, Mascheroni, Hackh, Mendelssohn, Heller, Mozart-Schulhoff, Denza, Lack, Poldini, Godard and De Beriot. Arthur Oehm is musical director of the college.

W. J. R.

## Miss Chittenden Sails for Europe

Kate S. Chittenden, dean of the faculty of the American Institute of Applied Music, No. 212 West 59th Street, New York, and May I. Ditto, of the faculty of the same institution, sailed on Thursday for Italy. They will spend the Summer traveling on the Continent.

## TEACHERS' CHORUS SINGS

## Second Annual Concert in Philadelphia Given Before Large Audience

PHILADELPHIA, May 25.—The second annual concert of the Teachers' Chorus attracted an audience which filled the Academy of Music last Friday evening, the feature of the program being a cantata, "The Legend of Granada," which was sung by a chorus of about 150 women, assisted by Emma F. Rihl, soprano, and Lewis Kreidler, baritone, as soloists; Clarence Bawden, accompanist, and forty members of the Philadelphia Orchestra.

The cantata was excellently rendered throughout, under the direction of Helen Pulaski Innes, who revealed great skill and understanding. The solos also were well sung.

Preceding the cantata, a miscellaneous program was given, including two selections by the orchestra, the "Sakuntala" Overture of Goldmark, and Liszt's "Les Preludes," under the direction of Stanley Mackey. S. E. E.

## AUGUSTA COTTLOW'S PLANS

## Brilliant American Pianist in Demand for Concert Appearances Next Season

Unintentionally the name of Augusta Cottlow, the well-known and popular American pianist, was omitted from the partial list of resident artists given in the last issue of *MUSICAL AMERICA* in the forecast of the pianists who are to be heard in this country next season.

Miss Cottlow has won for herself an enviable position in the front rank of the concert pianists before the American public, her artistic activities in making propaganda for the works of the late Edward MacDowell in his own country adding a unique distinction to her success, which has been gained in her appearances with the leading symphony orchestras of the country and in a long list of recitals in the principal music centers. The coming season will be the last she will spend in this country for some time to come, as she will go abroad next Spring to remain several years,

devoting her time to extended tours of Germany, England, Austria, Norway and Sweden.

Her plan to go abroad for a long sojourn has aroused special interest in her appearances here next season, and many concert committees have already begun negotiations for engagements. She has come under the exclusive management of Haensel and Jones.

## GORKI WRITES A LIBRETTO

## French Composer Supplies Music of Opera Conceived by Russian Novelist

PARIS, May 24.—Maxim Gorki, the Russian novelist, who waited in Paris to hear his friend Chaliapine sing at the Paris Opéra, is a devotee of music and has just completed the libretto of an opera of which the score is by Jean Nougues, a young French composer, who was his guest at Capri last Winter.

Donizetti's heirs, who are claiming royalties from the French Society of Dramatic Authors for performances since 1865, threw a bombshell this week by attaching the sums due to the Society from twelve Paris theatres. This action was taken under judgment by default rendered May 2.

## Jennie Hall to Sing Abroad

Jennie Hall, the popular American soprano, after a busy and successful season, sailed on May 16 on the *New York* for England to join Harriet Behné, the contralto, and Vernon Stiles, the tenor, of the Henry W. Savage Opera Company, in a series of concerts in London and on the Continent.

Theodore Hablemann, the well-known operatic coach of No. 909 West End Avenue, New York, announces that his engagement as instructor for the opera classes in the Conservatory of Musical Art in Brooklyn will not interfere with his regular work of private instruction. His New York studio will be reopened on September 15. He will spend the Summer abroad assisting some of his pupils who are singing in Europe.

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## BACH FESTIVAL IN MONTCLAIR, N. J.

Suburban Town the Mecca for Lovers of Great Composer's Music, Which Is Performed Notably at Three Meetings

MONTCLAIR, N. J., May 25.—When some retro-imaginative minds read of the *Lusitania* coming into port three hours ahead of the time hitherto set for the arrival of transatlantic steamers, and saw the vast vessel steaming majestically up the bay, they regretted that Fulton was not there to witness the thus-far fruition of his genius, and it was with some similar feeling that one heard the concerts that comprised the Bach Festival in Montclair last week and listened to the master's music as the master meant it to be given. The soloists, the orchestras, the choruses, everything, so equal to the stupendous task put upon them, appreciated that all that was lacking was the presence of Bach himself, who, writing with such all-inclusive

from nearly all the States came lovers of Bach music; there were several from Europe, and even far-away Japan had its representative, and all of them heard Bach, talked Bach, and probably dreamed Bach during the three delightful days.

In spite of the rather forbidding weather, the festival opened auspiciously on Friday. The first piece in the program was an organ prelude played by Samuel P. Warren, at noon. At night the First Congregational Church was crowded with an audience eager to hear the first part of the Mass in B Minor. Trombones in the tower of the church opened the concert with a chorale, the air being taken up by the organ and finally carried by the choristers and congregation as a hymn. The kyrie and gloria comprising eleven



FIRST CONGREGATIONAL CHURCH, MONTCLAIR

This Photograph, Taken Especially for "Musical America," Shows the Bach Devotees Entering the Edifice in Which the Festival Took Place



DION W. KENNEDY

Organist at the Bach Festival in Montclair, N. J.

hand, yet, on account of the exigencies of the time, never heard an adequate performance of his greatest works.

Montclair is not large in population as cities go, but it was certainly large in music during the Bach Festival, and all of its green tree-lined streets seemed to lead to the First Congregational Church last week. There was all the carnival spirit of some old-time festival, and between times auditors could wander about the green lawns.

The town was for three days carnivalizing—there were no flags and there was no bunting, nor were there cheering crowds, but when one got into town he was conscious of many on the streets with little brown books in their hands—Bach Festival programs—and drifting with the tide he was soon in the leafy road that crosses the church, which for four years has been the mecca of all those who, loving music in the Springtime, gather at the shrine where it is voiced in all its nobility.

There was a large delegation from the South—



FRANK TAFT

Director of the Bach Festival in Montclair, N. J., Last Week

numbers followed. The mass music and the chorales were beautifully sung by the Bach Chorus of 135 voices, chorale choir of sixty women, boys and men, accompanied by an orchestra of thirty-five pieces from the Philharmonic Society, of New York. Frank Taft's assiduous devotion to the excellence of all parts of the rendering of the music was apparent in its uniform excellence.

On the second day, Saturday, May 23, Dr. Carl Dufft was the soloist in the afternoon, singing "The Song of Pan," from "The Peasant Cantata," with fine effect. The orchestral part consisted of the Concerto Grosso in F Major, with strings, oboes, bassoons and horns; the concerto for two pianos in C (Leopold Winkler and Paolo Gallico being the performers), with string orchestra, and a Suite in C, for strings, oboe and bassoon. The other soloists were Mme. Marie Kunkel Zimmerman, Gertrude May Stein and Nicholas Douty. The work of all of these was of a high order.

The climax of the festival came with the second



REV. DR. AMORY H. BRADFORD

Pastor of First Congregational Church, and Leading Figure in the Festival

part of the Mass in B Minor, which was sung Saturday afternoon. The Credo, Sanctus, Benedictus, Agnus Dei and Dona Nobis rounded out the noble interpretation of the B Minor Mass, which has been so often described as a "vast memorial of Bach's genius." The service, as usual, opened with impressive sounding of the trombones in the church tower.

On Sunday the festival, which was by far the most successful in Montclair, closed. The pro-

gram included the chorale "Great God, What Do I See and Hear!" and "Now Thank We All, Our God," and the motets "I Wrestle and Pray" and "Jesus, Priceless Treasure."

The Rev. Dr. Edward Judson, introduced by Rev. Amory H. Bradford, who has been one of the leading spirits in working up enthusiasm over the Bach Festivals, delivered an address on the life of Bach and his relation to his time.

Dion W. Kennedy, the organist, was the recipient of much congratulation on account of the unflinching excellence of his work throughout the festival.

## JACKSONVILLE'S MUSIC FESTIVAL

Illinois Conservatory Students Give Excellent Series of Concerts

JACKSONVILLE, ILL., May 25.—There has just been closed here the most successful series of concerts by local musicians that Jacksonville has ever known. The music festival was under the auspices of the Illinois Conservatory of Music, F. Haberkorn, director, and was given from Monday, May 18, until Friday, May 22, inclusive.

The soloists on piano, organ, violin and vocal were graduates or members of the college, and did excellently in the varied and interesting programs, and the climax of the festival was on Friday evening when Arthur Sullivan's "The Prodigal Son" was given with the Illinois College Chorus, Carl A. Songer, director. The soloists were Sarajane Matthews, soprano; Frederika Jones, mezzo-soprano; Richard E. Yarnley, baritone, and Mr. Songer, tenor. With these and with the chorus, consisting of about one hundred and twenty-five voices, Sullivan's work was given an adequate rendering.

The Germantown branch of the Philadelphia Musical Academy gave its annual Spring concert in Association Hall on the evening of Wednesday, May 27. Dorothy Reed played Mozart's Concerto, C Minor, excellently.

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## A NEW PRIMA DONNA CAPTIVATES NEW YORK

**Tina Desana, Only Twenty-One  
Years Old, and on the Stage  
but One Year**

During the four weeks that the Ivan Abramson Italian Grand Opera Company has been singing at the American Theatre in New York all its auditors, including the critics, have unanimously pronounced the singing of Mme. Tina Desana to be the bright particular feature of the performances. When she has appeared, her singing has been universally stamped a gratifyingly surprising feature, while when she has not it has been ever asserted that she was sadly missing. In fact, the young woman has emphatically "made good" in New York.

"For once," exclaimed the critics, when she appeared as the *Aida* in Verdi's opera, "we have an *Aida* who possesses youth, voice and charm, and with whom *Rhadames* could be forgiven for having fallen in love—which could not be said of some of the women who have taken this part at the more famous opera houses."

Though Mme. Desana has been on the stage but one year and is only twenty-one years old, she has a repertoire of ten operas, the more important being "*Aida*," "*Trovatore*," "*Carmen*," "*Cavalleria Rusticana*" and "*I Pagliacci*."

So great has become her popularity at the American Theatre that more demands than she thought she should attempt to fulfill have been made upon her, but along with her youth she carries a level head, and her response has always been, "I realize that I am yet young and that I must not strain or overwork my voice."

Mario Farrarese, the husband of the singer, has composed several songs which Enrico Caruso carries in his repertoire, and has written an opera which is now in the hands of the printer, and of which much is prophesied.

I met Mme. Desana a few days ago and found her every whit as attractive at close range as she is on the stage. She is delighted, but her head is not in the least turned with her reception in New York, and her only hope is, as already hinted, that she may be given time to bring her voice to its fullest perfection before it is strained by too much seeking after early triumphs. She did not say "triumphs," but she did give it to be understood that, even if she were young, she knew that if all that was said of her now were true much more might be expected later when she was more matured.

"You want to know something about me," she



**TINA DESANA**

Prima Donna of the Italian Grand Opera Company, from a Photograph Taken Especially for Musical America

said, "but, really, there is really not very much to know. I have not lived very long yet, but you may say that I was born in a little Piedmontese town in Italy, and ever since I can remember I have loved music and singing, and from the first time I ever saw people sing on the stage I was attracted to it."

"It seemed that I always wanted to sing, and when I was a little girl I many times appeared in concerts, although I received no instruction. When I was sixteen my parents yielded to my urging and sent me to Milan to study under Teresa Arkel, and from her I learned so much that I made my debut at the Teatro Lyrico in '*Carmen*.' After that I sang in many of the larger cities in Italy, and afterward in South America."

"Leoncavallo wished that I should create in this country the leading soprano parts in his two operas, '*Zaza*' and '*La Bohème*.' I could not accept this offer, having already signed with the San Carlo Opera Company. It was while sing-

ing in Boston with this company that I married M. Farrarese. You know I think him a great composer, and he cared enough for my voice and for me to follow me to this country." LEE.

### Omaha Violinist in Recital

OMAHA, May 25.—Max Landow was heard in recital at the First Baptist Church, May 7, playing Beethoven's G Major Concerto, op. 58, and Liszt's E Flat Major Concerto, Martin W. Bush playing the orchestral parts. Mr. Landow's other offerings were Brahms's Variations in D Major, op. 21, and Chopin's Concert-Allegro in A Major, op. 46. His work was characterized by broad musicianship and fine technique. B.

A recent week's repertoire at the Berlin Royal Opera consisted of "*Götterdämmerung*," "*De' Evangelimann*," "*Salomé*," "*Les Huguenots*," von Reznicek's "*Donna Diana*," and "*Lohengrin*."

## RIVALS SHARE BOX WHEN MELBA SINGS

**Dippel and Hammerstein Vie with  
Each Other in Applauding  
Australian Diva**

LONDON, May 23.—Andreas Dippel, the new administrative director of the Metropolitan, shared Oscar Hammerstein's box at Covent Garden on Tuesday, when Melba made her re-appearance in "*La Bohème*." Mr. Dippel had deferred securing a seat until all were sold, and the impresario of the Manhattan, meeting him in the corridor, insisted upon his joining him. They vied with each other in applauding the Australian soprano, who had an eye for both of them.

Unnecessary comparisons of Melba and Tetrazzini monopolize the conversation of opera-goers. It is generally agreed that Melba, undoubtedly spurred on by the success of the new Florentine soprano, and realizing that her own reputation was at stake, sang on Tuesday as she had never sung before. Her admirers were out in full force, determined not to be outdone by the Tetrazzini following. She won a great triumph, but that has not settled the discussion. One competent critic, when questioned regarding his preference, said: "Any comparison between the two singers would be unjust to both. The mere tone of Melba's voice has an expression of its own. If she does not put passion into *Mimi's* avowal of love, Melba at any rate sings with voluptuous charm, so that her voice does convey some kind of human feeling." Another critic made this comparison: "Melba's singing is cold and pure, perfect in form and expression. Tetrazzini sings with more feeling and touches the emotions more acutely. Melba gratifies the senses, Tetrazzini arouses the emotions."

Mr. Dippel, who, it is thought, still hopes to annex Melba to the Metropolitan forces as the chief rival attraction to Tetrazzini, said to the correspondent of a New York paper: "Melba is as great as ever, and no songstress has yet arrived to pluck her laurels. Tetrazzini is a baby bird in comparison."

Melba is not actually bound by contract to Mr. Hammerstein, merely having signified her intention to sing at the Manhattan by a friendly handshake, but she never signs contracts, as she considers her word as good as a bond, and there is no doubt of her plans for the coming season. In an interview on her arrival here she said:

"I have decided to sing with Hammerstein next season in New York. As far as the two opera houses are concerned, I could be happy with either were t'other dear charmer away. My relations with both managements are most cordial. Manager Dippel is an old art comrade of mine, and Toscanini is a very old friend. He was at Bergamo when I went there for the Donizetti centenary."

"It would have pleased me to sing for them during their first term at the Metropolitan, but having failed Mr. Hammerstein last season I felt he had first call on my services. My admiration for his courage and enterprise is well known, and I have every reason to be satisfied with the arrangements I have made for the coming season."

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## PLAN SUMMER MUSIC FOR CINCINNATIANS

Band Concerts and Light Opera to  
Be Provided—Programs of  
the Last Week

CINCINNATI, May 25.—The Cincinnati musical season, of course, closed with the last performance of the May Festival. During the latter part of May and June there will be innumerable student recitals and faculty concerts, and for those who prefer something entirely different there are daily band concerts at the Zoological Garden, Saturday afternoon band concerts in Burnett Woods, and Sunday afternoon concerts in Eden Park.

With the first week in June, Joseph Sheehan and his company will begin a season of light opera at Chester Park.

On Friday evening the Conservatory of Music Orchestra and Chorus, under the direction of Pier Adolfo Tirindelli, gave a most interesting program, and as usual the Conservatory auditorium was filled with an appreciative audience.

On Monday evening John A. Hoffmann, a prominent local tenor, who will leave in the Fall for Europe to continue his studies, gave a testimonial concert in Conservatory Hall.

Douglas Boxall returned to Cincinnati Tuesday after a series of piano recitals in Ohio and Indiana. On May 13 he appeared at the Ohio University at Athens, Ohio; Thursday he played at Ashland, Ohio; Friday at Mansfield; Saturday in Dayton, and Monday evening at the De Pauw University, at Greencastle, Ind. Mr. Boxall will leave Cincinnati again during the coming week for several recital engagements and his season will even extend into June.

Cincinnati singers are also in demand for musical affairs in near-by towns. Mrs. Antoinette Werner-West, soprano; Joseph Schenke, tenor, and Marcus Kellermann, baritone, have been engaged for Haydn's "The Creation" at Delaware, Ohio, on May 30. May 27 Mr. Kellermann and Mr. Schenke will assist in a performance of the "Elijah" at Peru, Ind., and Mr. Kellermann will also assist in this oratorio with the Oratorio Society of Ada, Ohio, on June 2. F. E. E.

### BOSTON PIANIST'S RECITAL

Louis Bachner Enthusiastically Received  
by Audience in Johnstown, N. Y.

GLOVERSVILLE, N. Y., May 25.—Louis Bachner, the pianist, took part in one of the most successful concerts ever given in Johnstown, N. Y., a week ago Thursday evening. The concert was given in the Johnstown Opera House and the auditorium was crowded to the doors, many standing. Mr. Bachner received the most enthusiastic applause after his selections and was obliged to add to the printed program. He expects to spend a portion of his Summer in Gloversville.

Mr. Bachner's numbers included Rachmaninoff's Prelude, op. 3, No. 2; Debussy's "Clair de Lune"; Scriabine's Etude, op. 8, No. 5, and Nocturne (for the left hand); Schumann's "Papillon"; Grieg's Nocturne, op. 54, No. 4; Chopin's Prelude in F Major and Scherzo in B Flat Minor. D. L. L.

Sigismond Stojowski, the brilliant Polish pianist and composer, who has for the past two seasons been at the head of the pianoforte department of Frank Damrosch's Institute of Musical Art, sailed for Europe on Wednesday, May 27, on the *Majestic*. He will go to London to fill a number of engagements for recitals and concerts. On June 7 he is to be the soloist at Royal Albert Hall, when he will perform his Symphonic Rhapsody.

## RUTH ST. DENIS POPULAR IN EUROPEAN CAPITALS



RUTH ST. DENIS IN HER EAST INDIAN DANCES

BERLIN, May 20.—Ruth St. Denis, the accomplished American *danceuse*, has been filling a return engagement at the Komische Oper here. It is difficult to say where she is more popular—in Berlin or Vienna. Certainly her art has won her a large following in both cities, and she has to devote six months of each year to them.

Kaulbach, the celebrated Munich artist, is now painting her in two of her original East Indian

dances, of which she has five—the Incense Ceremony, the Cobra Dance, the Nautch and two new ones, the Yogi and the Radha. As evidence of what serious attention she has attracted, she appears only at opera houses and the best theatres, accepting no engagements at variety theatres. She takes with her on her tours a company of ten East Indians. Her Hindutemplestage settings are notably accurate and picturesque.

Miss St. Denis, who made her first public appearance at the Hudson Theatre, New York, came abroad in the Summer of 1906 for two months, accompanied by her mother and her brother, who is her manager. Her success was so marked that she decided to remain and make extensive tours of Europe. Her bookings for next season include a tour of Russia and part of the Orient. J. M.

### CARUSO IN LONDON

Will Sing There This Saturday and Then  
Go to the Paris Opéra

ENRICO CARUSO, the tenor, sailed on Thursday of last week on the *Kaiserin Auguste Victoria* for London, where he sings this Saturday at a concert to be given in Albert Hall in aid of the League of Mercy under the patronage of the King and Queen. He will then go to Paris to make his first appearance in opera in the French capital in the performance of "Rigoletto," arranged for the benefit of the Society of Dramatic Authors and Composers. Mme. Melba will sing *Gilda*.

From Paris Caruso will go to his Florence home, to rest there till October, when he will fill engagements in Germany and Austria before returning to New York. During the season just closed he has sung over ninety times in opera and concert.

### Tina Lerner's Boston Début

BOSTON, May 26.—Tina Lerner, the young Russian pianist, who is to make her first American tour during the coming musical season, will make her Boston début at one of Mrs. Hall McAllister's morning musicales at the Hotel Somerset. Mrs. McAllister arranges the most exclusive society concerts given in Boston. The series usually includes three concerts and tickets are obtained by subscription only. Mrs. McAllister invariably introduces artists new to Boston and she considers only those of the very highest rank. The arrangements for Miss Lerner's engagement by Mrs. McAllister were concluded by Henry L. Mason of this city. D. L. L.

### Edith Thompson in Piano Recital

BOSTON, May 25.—Edith Thompson, the talented pianist of this city, played with noteworthy success recently at a private musicale given at the home of Mrs. George Faxon in Brookline, Mass., for the benefit of the Chelsea Relief Fund. There was a large and fashionable audience present and the affair was most enjoyable. D. L. L.

### A. W. LANSING WINNER OF PRIZE FOR ANTHEM

Awarded Fifty Dollars by Judges Who Selected His "I Am Alpha" from  
Scores of Others

A. W. Lansing, of Cohoes, N. Y., has been awarded the prize of \$50 recently offered by the Tullar-Meredith Company, of No. 150 Fifth Avenue, for an original anthem for mixed voices. Honorable mention was given to Alfred Wooler, of Buffalo, N. Y., Bradford Campbell, of Frederick, N. B., Ernest Carter, of New York, and Robert L. Paul, of Baltimore. The judges in the contest were J. Hayden Morris, J. W. Lerman and I. H. Meredith.

There were one hundred and thirteen manuscripts submitted, and the average of excellence was surprisingly high; twenty-five or more of these will be purchased by the Tullar-Meredith Company.

Mr. Lansing's anthem is entitled "I Am Alpha"; it opens with a call of trumpets followed by a strong chorus of female voices, passage for male voices, and then a finale and union. Mr. Paul's manuscript was also good, in fact, one of the judges liked it so well that he at one time wished to give it the first prize.

There were many manuscripts which displayed great scholarship, but which were more or less unsuitable for this competition, as the Tullar-Meredith Company, while wishing work of a high character, also desired a work which the general average choir could sing with effectiveness.

Mischa Elman, the Russian violinist, who makes his first American tour next Winter, won new triumphs at his recital in Salle Erard, Paris, last week.

Richard Buhlig, the Chicago pianist, will play compositions by Chopin, César Franck and Claude Debussy at his London recital in Aeolian Hall next Tuesday.

### MR. WELLS IN TWO CITIES

New York Tenor Wins Laurels in Newark,  
N. J., and Holyoke, Mass.

John Barnes Wells continues to win laurels during the closing days of the season that has seen his rapid ascendancy among American concert singers. At Newark, a few nights ago, he sang in "The Crusaders," besides giving several solos in the miscellaneous part of the program, and was most cordially received. The *Evening News* said: "Mr. Wells's pure, warm tenor has been heard in local concert rooms on other occasions, and his admirable performance last night advanced him in the esteem of all who appreciate a fine voice and know what artistic singing is."

At Holyoke, Mass., last week, Tuesday, Mr. Wells sang in an organ recital by W. C. Hammond in the Second Congregational Church. The local press gave him unstinted praise, mentioning his "clear and melodious tenor of unusual range."

### Lexington, Mass., Club in Concert

BOSTON, May 25.—The Lexington (Mass.) Singing Club, F. W. Wodell, of this city, conductor, gave an effective performance of the cantata, "The Ride of Paul Revere," by Carl Busch, of Kansas City, last Wednesday evening. The club was assisted by an orchestra, with Laura Henry at the piano. Carmen Urcell, violinist; Mabel E. Bradford, soprano, a pupil of Mr. Wodell, and a Montreal vocalist of repute, Mrs. Edith MacGregor Woods, contralto, and Mr. Tucker, tenor, assisted. Hugh Miller, who has in hand the organization and carrying on of the work of the club, was warmly congratulated upon the success of the concert. Rose Morse, pianist for the club, played the accompaniments to the part-songs on the program. D. L. L.

"The Merry Widow" in German will be given at the Harlem Casino, in New York, during the forthcoming Summer, by permission of Henry W. Savage.

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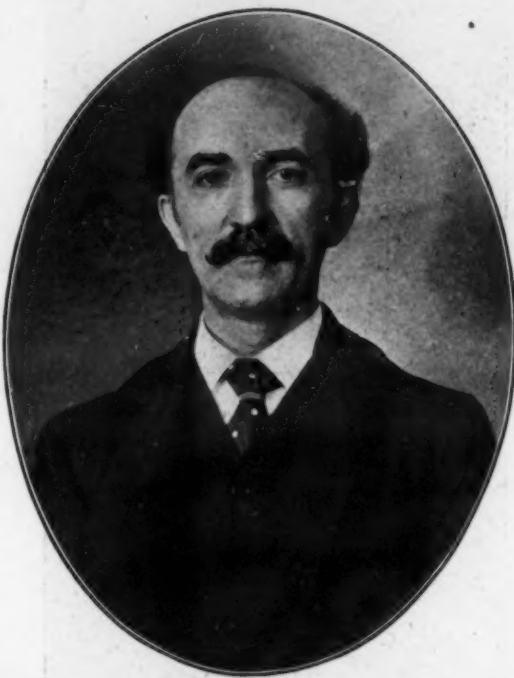
### Fritz Gaul Organizes Music Lovers' Association—First Concert Given

BALTIMORE, May 25.—The first concert of the Music Lovers' Association, Fritz Gaul, conductor, was given at Lehmann's Hall, recently, before a large audience which heartily applauded the various numbers. The selections by the orchestra included Mendelssohn's "Priests' March" from "Athalia"; overture to Wagner's "Tannhäuser," and Handel's Largo. Kuhlau's Scherzo, op. 103, was played by the flute quartet, R. Iula, M. Miller, P. Straus and F. Ginsberg. "Annie Laurie" was played by the cornet quartet, consisting of W. Ahrens, R. Smith, D. Hammond and R. Feldman. Bach's "Sarabande," a 'cello solo, was played by R. Gminder, and Foster-Nolte's "Old Folks at Home," air and variations for clarinet, by H. Orem.

The G Clef women's chorus sang Mrs. Laura Stiemly's hymn, "Home of the Blest," accompanied by the full orchestra. It was arranged by Fritz Gaul.

The Music Lovers' Association was organized to fill the demand by the general public for a local orchestra. The plans for the future are most ambitious. For the present, simple orchestral numbers are being rehearsed, but with persistent work, assisted by the moral support of the public, the work should gradually broaden into a field of high artistic achievement.

Fritz Gaul, the conductor, is well known as a composer, musician and teacher. Seventy-seven members of the orchestra, including the



**FRITZ GAUL**  
Well-Known Baltimore Violinist, Composer and Conductor

conductor, took part in the concert. The officers are George F. Gaul, president and concert-master; Philip G. Straus, vice-president; J. U. Isaacs, secretary and treasurer; J. Casper Sauer, librarian, and W. E. Mephram and Isador Noah, members of the executive committee. W. J. R.

### FLORENCE AUSTIN'S MUSICALE

#### Enjoyable Program Offered by New York Violinist and Assisting Artists

Notwithstanding the disagreeable weather conditions on Wednesday of last week, Florence Austin's studio in Carnegie Hall, New York, contained an audience of nearly two hundred guests, assembled to hear an attractive musical program provided by the popular young violinist and her pupils, assisted by Edna Paterson, a gifted soprano from the West, who contributed several solos with charm of voice and style. Especially worthy of note was the playing of Paul Lemay, who infused surprising spirit and verve into Blumenthal's "La Fille du Regiment" Fantasie, while Musin's "Mazurka de Concert" fared well under the skillful bowing of Richard Reid.

In response to a general request at the close of the program, Miss Austin, whose exceptional abilities are rapidly gaining her widespread recognition, played the "Ballade et Polonaise" by Vieuxtemps, and the Andante and Finale of Mendelssohn's Concerto, winning most enthusiastic applause.

The dramatic and piano departments of the Chicago Conservatory brought out some excellent pupils in recital Monday evening, May 18, in Cable Hall, Chicago. They were students of Frederic Karr and Frieda Peycke. A variety of interesting numbers was selected from Kipling, Riley and scenes from "Ingomar," "In the Palace of the King," "Pygmalion," "Galatea" and "The Second Mrs. Tanqueray." Anna Martin, May Pipes, Louise Gage, William Roach, Laura Devine and Irene Bullock were the dramatic students, and Jessie Russell and Margaret Merryfield played numbers by Grieg, Walton Perkins, Lavalley, Godard and Sieveking.

### PETSCHIKOFF COMING AGAIN

#### Celebrated Russian Violinist and His Wife to Tour America Next Season

Alexander Petschnikoff, the eminent Russian violinist, will begin his third tour of America next November. This artist, who is acknowledged as one of the very greatest violinists of the day, has a repertoire that embraces practically everything in the literature of the violin. On special occasions when ensemble playing is desired his accomplished wife, Lilli Petschnikoff, will appear with him.

During the last visit of the Petschnikoffs to America, over a year ago, H. E. Krehbiel wrote in the New York Tribune of their ensemble playing in these terms: "More perfect understanding of purpose and manner, more accuracy of utterance than this happily mated couple displayed in the first movement of the double concerto in B Minor by Spohr can scarcely be imagined."

#### The Point of View

(From the Detroit Saturday Night)

Josef Hofmann imbued his work with deep poetic feeling and genuine sentiment. His romantic imagination invested each number with novel interest.—MUSICAL AMERICA.

Josef Hofmann's listless and uninteresting playing never before seemed so cold and thoroughly uninspired.—Musical Courier.

Which is right?

Could anything be more laughable? Did the last-mentioned paper send the jokesmith to the concert? At Hofmann's recent concert in Detroit this "listless" playing aroused the audience to a pitch of tumultuous enthusiasm rarely seen in this city, so exuberant as to cause that exhibited at the Paderewski concert to seem calm in comparison. Those present at the Hofmann concert can appreciate the joke.

### A WISCONSIN FESTIVAL

#### Green Bay Choral Society Celebrates Its Fifth Anniversary in Notable Manner

GREEN BAY, Wis., May 25.—In celebration of its fifth anniversary the Green Bay Choral Society recently held a two days' May festival that proved to be a noteworthy musical event. Musicians and music-lovers from Wisconsin, Michigan and Illinois made up a remarkable audience.

Assisted by the Chicago Symphony Orchestra, consisting of sixty-five artists, and a solo quartet of high caliber, the chorus of 200 voices presented a program of wide and difficult range. The concert was under the baton of William Boessler, of Chicago, the director of the society, who scored a brilliant success.

The main concert and the closing one of the festival was the rendition of Haydn's "Creation." The chorus, the Chicago Orchestra and the solo quartet were massed in the rendition of the beautiful work. The soloists were Mrs. Genevieve Clark-Wilson, soprano, New York; John B. Miller, tenor, Chicago; Arthur Middleton, basso, Chicago. John Van Oordt, the famous Dutch violinist, appeared as concert-master.

Mrs. A. M. Virgil, director of the Virgil Piano School, of New York, was entertained on May 20 by Marie Estlin, the well-known Philadelphia pianist, at the latter's home, No. 4902 Walton Avenue. A number of prominent Philadelphia musical people attended the reception given for Mrs. Virgil, among the guests being Frances Graff Sime, Edith Mahon, Frederick Maxson, Vivian Ingle, Tudor Strang, Florence Hinkle, F. A. Worth and others.

### CZAR HONORS HOFMANN

#### Unusual Token of Recognition Conferred upon Noted Pianist



**HOFMANN'S NEW DECORATION**

The Czar of Russia has recently conferred a signal honor upon Josef Hofmann, the eminent pianist, in decorating him with the medal of the Order of St. Stanislaus, which is pictured in the above illustration.

### KOTLARSKY GIVES RECITAL

#### New York Audience Hears Russian Boy Violinist in Formidable Program

Kotlarsky, the brilliant young Russian violinist, who was one of the most applauded members of Enrico Caruso's supporting company on the tenor's recent concert tour, gave a recital at the American Institute of Applied Music, West 50th Street, New York, on Monday evening. The music rooms and corridors were crowded and the young artist aroused his hearers to a high pitch of enthusiasm.

The program was of a nature that most adult violinists would hesitate to undertake, but the recital-giver carried it through with the utmost aplomb and poise. The Mendelssohn Concerto and the Saint-Saëns Concerto, No. 3, were both given in their entirety, and in addition there were the Vieuxtemps "Fantasie Appassionata" and Sarasate's "Zigeunerweisen." Besides playing this exacting list Kotlarsky joined five other young violinists in Bach's "Prelude" and the violin choir of eighteen in the Prelude to "Lohengrin" and Bach's Aria on the G String, all of the participants being pupils of Herwegh von Ende.

Kotlarsky did not play as well as he did at his last recital a few weeks ago, but at the same time the manner in which he acquitted himself of the formidable task set before him in this program astonished his hearers. His rapid growth artistically was especially emphasized by his mature conception of the Mendelssohn Concerto, which he played with imposing breadth and dignity of style. Throughout the evening he displayed to good advantage his remarkable technical resources and the variety and beauty of his tone. Strange to say, at the close of his recital he seemed quite as fresh and enthusiastic as at the outset.

#### Mr. De Koven's Criticism

A story about Reginald De Koven, the noted musician, was told the other night at a musicians' dinner in New York.

"An ardent young admirer of De Koven," said the narrator, "is spending the Winter with a rich aunt in Milwaukee. During his visit he has not, thus far, been idle. Last week he finished a symphony, which he sent to the maestro, along with a case of Milwaukee beer.

"De Koven wrote back, laconically:

"My Dear Boy—Many thanks for symphony and beer, the latter excellent."

#### Ogontz Pupils in Recital

PHILADELPHIA, May 25.—An interesting recital was given at the Ogontz School last Thursday evening by the pupils of Mrs. Ratcliffe Caperton. Agnes Clune Quinlan, pianist, Frederick Hahn, violinist, and William D. Schmidt, 'cellist, assisted. The recital marked the closing of a most successful season for Mrs. Caperton, who will shortly leave Philadelphia for Portland, Me., to reopen the Lamperti Summer School for Vocal Music, which she successfully established four years ago.

#### Middleschulte Dedicates New Organ

MILWAUKEE, May 25.—Handel's Fourth Concerto was selected by William Middleschulte as an appropriate introduction to the organ dedication recently celebrated at the Welsh Presbyterian Church. The dedicatory organ program included an allegretto from a Mendelssohn sonata, the Grand Organ Fantasy by Saint-Saëns, Dubois's popular "In Paradisum," Liszt's "Angelus" and a finale from one of Pierne's organ symphonies. The organ, while not the largest in the city, is of handsome design and pleasing tone. M. N. S.

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# DENVER'S SYMPHONY ORCHESTRA HAD A SUCCESSFUL SEASON



DENVER SYMPHONY ORCHESTRA, R. CAVALLO, Conductor

The photograph reproduced herewith was taken at the last concert of the season, when Harold Bauer, the distinguished pianist, was the soloist—The orchestra, which is one of the leading organizations of its kind in the far West, has enjoyed a successful season—Under Mr. Cavallo's able direction its work has been marked by progressiveness and faithful adherence to a high artistic standard.

## NASHUA'S MUSIC FESTIVAL

Oratorio Society, New Hampshire Orchestra and High School Chorus with Soloists

NASHUA, N. H., May 23.—The seventh annual music festival of the Nashua Oratorio Society of one hundred voices, combined with the High School chorus of one hundred and seventy-five voices, was really the climax of these annual musical festivals in this city. Eusebius G. Hood, the conductor, is still receiving congratulations over the good work done by his soloists and chorus.

"The Erlking's Daughter," a lyric cantata, composed by Niels W. Gade, and "Fair Ellen," by Max Bruch, were sung on Thursday evening, May 14, with Lilla Ormond, Florence Hinkle, Emilio de Gogorza and A. Lambert Murphy as soloists, with Helen Ward at the piano, and with the assistance of the New Hampshire Festival Orchestra, Walter Carter, concert-master.

On Friday afternoon, May 15, there was an "Artists' Matinée," in which Miss Hinkle, Miss Ormond, Miss Ward, Miss Murphy and Leveritt B. Merrill, basso, were heard. The Festival Or-

chestra was especially excellent in two numbers from the "Peer Gynt" suite, "Ase's Death" and "Anitra's Dance."

At the third concert, on the evening of Friday, Arthur Goring Thomas's "The Swan and the Skylark" was beautifully given by the combined Nashua Oratorio Society and the Festival Orchestra, with Miss Hinkle, Miss Ormond, Mr. Murphy and Mr. de Gogorza as soloists.

### Miss Gardiner's Baltimore Concert

BALTIMORE, May 18.—A concert was given by Miss A. Amanda Gardiner, soprano, of New York, at Lehmann's Hall, Thursday evening, with the assistance of Marie Josefa, violinist, of New York; W. Stanley Peters, bass, and Walter Charnbury, pianist, both of this city. Operatic selections and a group of songs constituted the interesting program. Miss Gardiner formerly lived in this city, having been graduated from St. Catherine's Institute. W. J. R.

In Brunswick, Germany, a movement is on foot to erect a monument in memory of Ludwig Spohr, the celebrated violinist and composer, who was born there.

## CONRIED NOW IN BERLIN

Ex-Director of Metropolitan Expects to Make Complete Recovery

BERLIN, May 23.—Heinrich Conried is spending a fortnight in Berlin before resuming his auto trip with his wife across Germany into Austria. The ex-director of the Metropolitan Opera House will spend the Summer in Austria, putting the finishing touches to what his Berlin specialist, Professor Fraenkel, the eminent neurologist, promises will be a complete recovery.

"Dr. Fraenkel tells me that sunshine, fresh air and absolute rest are all I require," said Mr. Conried, in an interview. "My plans for the future are nothing but to get well and stay well, and cut out everything having the remotest connection with grand opera. The word 'opera' is not going to pass our lips if we can help it, and anybody who mentions it will get into trouble."

### Baltimore Pianist in Recital

BALTIMORE, May 22.—A piano scholarship recital was given by Lawrence Goodman in the concert hall of the Peabody Conservatory of

Music Friday evening. He played Beethoven's Sonata in B Flat, op. 22; Bach's Organ Toccata and Fugue, Chopin's Nocturne in D Flat, Mendelssohn's Rondo Capriccioso, Rubinstein's Barcarolle in A Minor, Schubert-Liszt's "Soirée de Vienne," Scriabine's Nocturne, for left hand alone, and Schubert-Tausig's "Marche Militaire." The program was excellently rendered, and Mr. Goodman was heartily applauded. He is a pupil of Ernest Hutcheson. W. J. R.

### Detroit Organist Gives Recital

DETROIT, May 23.—Frank Bradley, organist of the Church of the Messiah, gave an organ recital last Thursday, assisted by the male choir of fifty voices, David Scully and Gervays Grylls, boy sopranos, Bertram Beer, tenor, and George Sperry, basso. Mr. Bradley's numbers included the "Pilgrims' Chorus," from Tannhäuser, Elgar's "First Military March," Moszkowski's "Serenata" and Rubinstein's "Melody" in F, all of which were most effectively played. The choral numbers were given with excellent tonal balance, and the soloists likewise distinguished themselves. The collection for the choir boys' Summer outing amounted to over \$50.

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## LONDON LIKES AMERICAN CONTRALTO

### Feilding Roselle an Established Favorite in English Music Circles

LONDON, May 20.—Since coming to England a year ago, when she opened fire with a recital at Bechstein Hall, London, Feilding Roselle, the American contralto, has established herself in high favor with English audiences. This recital drew forth many eulogistic press notices, Mr. Fuller-Maitland, the well-known critic of the *Times*, remarking of two numbers on her program, "Es schrie ein Vogel," by Sinding, and Grieg's "Zickeltanz": "To say that both were perfectly expressed shows how versatile are the singer's powers."

Miss Roselle has won particular favor as a private "at home" artist, being constantly in demand in social circles, where her following is large. She has, however, found time also to fill many public engagements in London and the provinces, one of the most noteworthy being her appearance, as the only American participant, at the November concert of the Society of British Composers, when she sang, for the first time in England, Hubert Bath's settings of Rossetti's Sonnets. These she again gave at the concert of the Patrons' Fund of the Royal College of Music. At Mr. Bath's own concert in March she introduced four of his manuscript songs, which she has since sung frequently at private musicales. Her time has been fully occupied with her public and private engagements.

One of the most interesting things Miss Roselle has done this season is a series of studio musicales instituted in conjunction with Lucie Mawson, the American pianist, each program being devoted to the works of one composer. Grieg, Brahms and Schumann were the composers thus represented. These recitals proved so successful that they will be continued next season.

This American artist has established herself so firmly in the musical field here that she has two recitals in London and three in the provinces already planned for the early Fall. Though her experience has tended to show that the average English listener does not respond readily to American songs, she has had considerable suc-



FEILDING ROSELLE

The American Contralto in the Garden of Her Home in England

cess with Nevin songs and also such examples as Margaret Ruthven Lang's "Irish Love Song." L. J. P.

#### Music by Absorption

Three men brought a piano weighing 1,100 pounds. One husky German, in overalls, lifted the heavy end up seven steps, and after the instrument was placed in position inquired if he might test it to see if everything was all right. He looked as big as Secretary Taft. His fingers were short, thick and spatulate; they were soiled, he

was soiled, and he actually told me he was just a common old truckman; been haulin' pianos for twenty-five years at \$5 a day. "Why," said he, "these fellows who go around playin' pianos don't get nothin' out of it but booze; I make my \$5 a day." "Where did you learn to play?" I asked. "Oh, by just cartin' 'em around; think I must have absorbed some knowledge from the instruments."

I have always been a firm believer in "language of the soil." But music of the soiled never appealed to me until I listened to a cartman, this great, big, fat German, who could pick up 900 pounds and easily walk off with that little load, making a piano ring a la Paderewski or a la Hoffmann. "Oh, I ain't got no time for the classics to-day," he said; "just let me give you a touch of Coney Island." While his execution was not up to the standard of eminent artists, it was very fetching to see him reel off "La Matichiche," and nearly as fetching to hear him. He would have made a moving sight for a living picture.—*New York Press*.

#### PROGRESSIVE STRING QUARTET

##### Boston Organization Has Done Much to Foster Appreciation of Chamber Music

One of America's leading string quartets, and one that has probably done as much as any other organization in this country to inculcate an appreciation of the beautiful chamber music literature, is the Schubert String Quartet of Boston.

The collegiate recitals given by this organization have been directed to the students, and much interest has been created by the introduction of preparatory lecture material and other notes pertaining to the programs given.

##### Engaged for Calvary Choir, East Orange

Mrs. Mary Hissem de Moss and Mrs. Florence Mulford Hunt have been engaged to sing in Calvary Church choir, East Orange. The other members are Annie Margaret Roth, soprano; Charles W. Kitchell, tenor; George H. Madison, bass, and Charles Baker, director.

Oscar Straus, composer of "A Waltz Dream," is now making a light opera of George Bernard Shaw's comedy "Arms and the Man." It will be produced next season in both England and America.

## THREE CONCERTS IN HARRISBURG FESTIVAL

Two Oratorios and Orchestral Program with Noted Soloists in Pennsylvania State Capital

HARRISBURG, PA., May 20.—The Spring festival of the Harrisburg Choral Society was held on Friday afternoon and evening, with a delightful matinee concert, given by the Boston Festival Orchestra, under the leadership of Emil Mollenhauer, conductor.

The two choral works selected for the festival were Parker's "Hora Novissima" and Gade's "Erkling's Daughter." The soprano soloist, Mrs. Grace Bonner Williams, sang the part of the *Erkling's Daughter* excellently. *Oluf's Mother* was sung by Mme. Florence Mulford, who interpreted this part to the delight of her hearers. The chief character, *Oluf*, was allotted to George Russell Strauss. His interpretation was noteworthy.

In Horatio Parker's oratorio Mrs. Williams' singing was much enjoyed. Mme. Mulford sang the aria "People Victorious" delightfully, the dramatic qualities of her voice being displayed to good advantage. Dr. Franklin Lawson's rendition of the aria "Jerusalem" brought him well-merited applause. Frederic Martin sang his aria, "Zion Is Captive," in a dignified manner, his excellent voice being used to the best advantage.

The quartets sung by the soloists were effectively done. Dr. W. W. Gilchrist's work in bringing the Choral Society to such efficiency cannot be praised highly enough. To his zeal and untiring energy must be ascribed the triumphant victory of the Choral Society at the concert Friday night. The attendance at both concerts was good, the house being practically sold out at night. G. M. S.

##### J. C. Wilcox in Owego, N. Y.

OWEGO, N. Y., May 16.—John C. Wilcox, the New York baritone, gave a recital here last evening before the Social Club, accompanied by Horace Horton Kinney. Mr. Wilcox held the interest of his audience throughout, in both serious songs and light ballads, and was obliged to add an extra number to each group.

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## PHILHARMONIC WINS SUCCESS IN DAYTON

Ohio Orchestra Ends Season with  
"Creation" After Series of  
Fine Performances

DAYTON, OHIO, May 25.—The Philharmonic Society of this city has just closed its season with Haydn's "Creation," which marked its ninety-sixth appearance in concert.

The work of the chorus in the three concerts given during the past season compares most favorably with that of the best choral societies. The performance of "Creation" was most brilliant and very nearly perfect in effect. The happy, delightful music of Haydn was sung with much facility by the singers, and the manner in which all difficulties were accomplished delighted the audience. The work of the sopranos was most apparent in the fine quality; the altos showed good depth of tone; the tenor band was the best in a number of years, and the basses put forth their utmost effort to balance the superb qualities of the other voices.

The season's first concert was on December 10 last, when Handel's "Messiah" was given, and on March 10 last Bach's "Sleepers, Wake!" had a very correct performance. On the same evening Mozart's "Requiem" was given a reading which will be long remembered by the sympathetic listeners who were present on that occasion.

Plans for next season are still in embryo, but it is already assured that the interest taken in the society's work guarantees there will be no falling off of its excellence, especially so long as W. L. Blumenschein holds the directorate.

The present officers of the society are Albert B. Shauck, president; P. J. Rotterdam, vice-president; H. D. Hendrick, secretary; Charles W. Slagle, treasurer.

### MISS NEWCOMB IN SYRACUSE

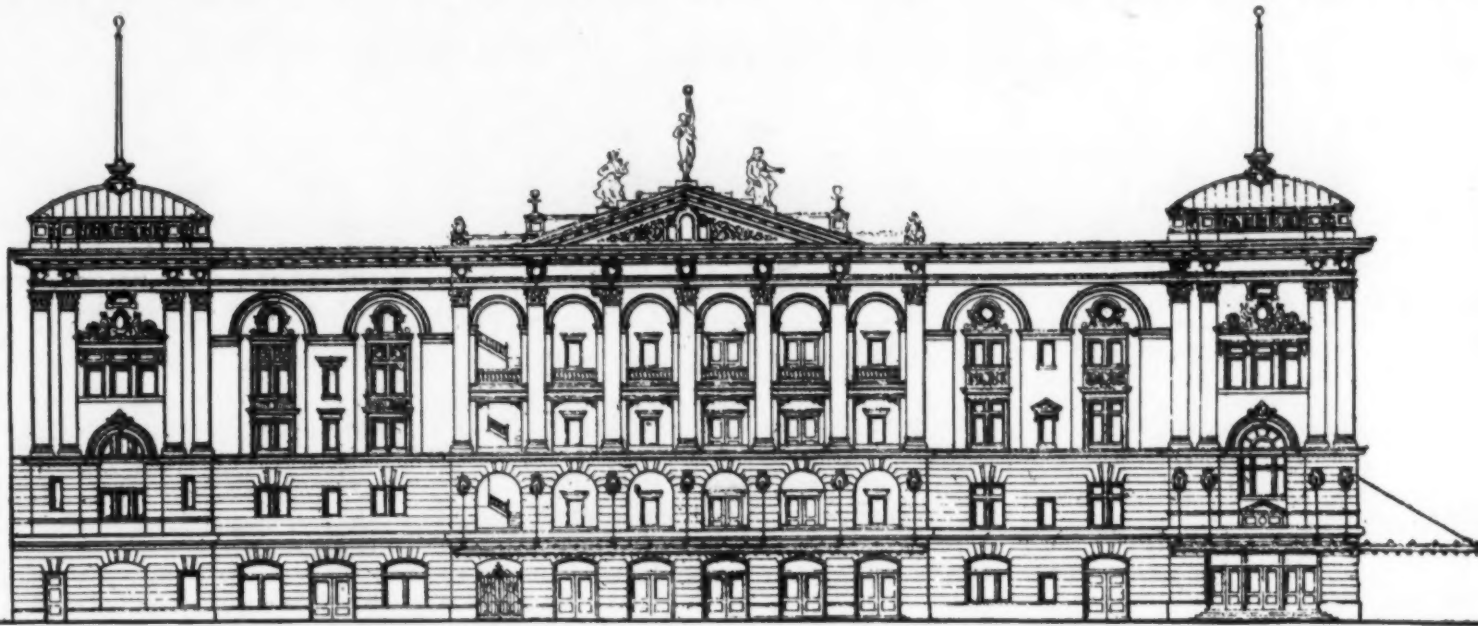
Young Pianist, Pupil of Leschetizky, Makes  
Favorable Impression

SYRACUSE, May 25.—A delightful piano recital was given in the Assembly Hall of University Block a few evenings ago, when Edward Elliott presented Ethel Newcomb, a pupil of Leschetizky.

Miss Newcomb lived up to the expectations of an appreciative audience that had gathered to hear her, despite the difficult program, and displayed her remarkable talents to the fullest advantage. She has strength and confidence and was particularly pleasing in a group of Chopin numbers.

She was assisted by Helen Butler Blanding, soprano, who sang an aria from Verdi's "La Traviata" and a group of four English songs.

## HOW HAMMERSTEIN'S PHILA. OPERA HOUSE WILL APPEAR



PHILADELPHIA, May 25.—Plans for the Philadelphia Grand Opera House at Broad and Poplar Streets, to be built by Oscar Hammerstein, have just been filed with the Bureau of Building Inspectors for approval by W. H. McElfatrick, of New York, Mr. Hammerstein's architect. The

plans show an imposing three-story structure in French Renaissance style, and it is said to bear a striking resemblance to the Grand Opera House in Paris. In the main doorway, entrance will be given to a twenty-two foot wide main lobby running the whole width of the house, a distance of

one hundred and sixty feet. The stage will be about sixty-five feet deep and 115 feet wide.

The orchestra has a seating capacity in the floor of the house for about 1,900 persons; balcony, gallery and boxes will seat about 2,100 more.

### LOUISVILLE MUSICAL CLUB IN EXCEPTIONAL PROGRAM

Sir Frederick Bridge's "Forging of the Anchor" Has Its Second Performance  
in United States

LOUISVILLE, May 25.—The program of the Louisville Musical Club at its concert on the evening of Tuesday, May 19, was one of the best this organization has ever given. One of the works, Sir Frederick Bridge's "Forging of the Anchor," prize festival work of the most dashing, brilliant type, was exceedingly pleasing to the audience, having more of the catchy operatic form than many works of its magnitude. The performance here was the second in the United States.

Besides the big chorus, which repeated its hit made at the opening concert of the season, the club presented the Haydn Male Chorus, of New Albany.

George B. Gookins was heard in the rôle of Capulet in the "Romeo and Juliet" music, in which Mrs. Gookins and Dr. Mitchell appeared, singing soprano and tenor parts respectively. J. Peter Schlicht was also heard in this number, as well as in the baritone rôle of the dramatic work by Sir Frederick Bridge. Mrs. Gookins surprised her hearers pleasantly by her rendering of an aria from Verdi's "Ernani."

The instrumental features of the program were supplied by Johannes Miersch, a German violin-

ist, and Emiliano Renaud, the French pianist, neither of whom had been heard in Louisville before. They were heard jointly in a César Franck Sonata and individually in several solo selections.

### MYRA TRERISE RETURNING

Will Open Studio in Helena After Three  
Years' Study in Berlin

BERLIN, May 20.—Myra M. Trerise, a Western girl, from Helena, Mont., who has been doing excellent work in Berlin during the last three years, left this month to open studios in her home city and devote herself to concert work. She has studied the piano according to the Carreño and Hofmann ideas, and her vocal work has been done with Grace McKenzie-Wood, who has been singularly successful with her pupils.

Miss Trerise has devoted herself thoroughly to foundation work in both branches from the scientific standpoint and has a large repertoire in both departments.

J. M.

Hans Sommer's music drama, "Rübezahl," which has already been given at the Berlin Royal Opera, is soon to be produced in Stuttgart. The Berlin Komische Oper is planning a production of the same composer's operetta "St. Foix."

Liza Lehmann's settings of the "Nonsenset Songs" from "Alice in Wonderland" are becoming popular everywhere in England.

### SOUTH JERSEY SINGERS GIVE CHORAL CONCERT

Quartet of Philadelphia Soloists Assists  
George W. Wentling's Forces  
in Camden

CAMDEN, N. J., May 25.—With not a vacant seat in the Camden Theatre, last Monday, George W. Wentling's Camden Choral Society gave a musical festival of great brilliancy, socially and artistically.

Coleridge's famous "Rime of the Ancient Mariner," with Barnett's musical setting, was sung by the chorus, and a large section of the Philadelphia Orchestra, C. Stanley Mackey conducting, accompanied the singers. Smaller numbers from Wagner, Verdi, Donizetti, Bizet and Thomas filled up the program. The quartet of soloists from the Quaker City, who did justice to their parts, were Clara Yocum Joyce, contralto; Florence Hinkle, soprano; William H. Pagdin, tenor; George Russell Strauss, bass.

This festival marks the close of the Camden Choral's first season. Mr. Wentling's success as director of the Roxborough Baptist Choir and Choral for several years is a guarantee that Camden's new society will continue to fill a long-felt want in this city.

L. J. K. F.

It is now definitely decided that the Vienna Conservatory will be taken over by the State on January 1, 1909.

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New York, Saturday, May 30, 1908

**"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

#### AMERICANS AT COVENT GARDEN

London's annual "grand" season of opera at Covent Garden is now in full swing, and, judging by the repertoire chosen and the interest shown in the opening performances, it promises to take rank as the most brilliant season of recent years in the English metropolis.

It is true that the list of works arranged would scarcely satisfy a New York variety-loving opera patron, spoiled, as he is, by the concurrent seasons of two large institutions, at each of which the weekly expenses are practically double the figure reached at Covent Garden, but to the list of stars is lent a unique interest by the lustrous presence of both Mme. Melba and Mme. Tetrazzini in the constellation, and the supposed rivalry existing between these two sopranos and harped upon continually in press dispatches, though doubtless it is confined to their partisans and causes the artists themselves little concern, is an excellent thing from the box-office standpoint.

No one who glances over the list of singers can fail to be impressed by the number of untwisted and unadorned English names it contains. It has been pointed out that never since the days of Sims Reeves and Charles Santley—now Sir Charles—have there been so many British and American singers engaged for the Spring and Summer season. Our own side of the water is represented by Edyth Walker, whose *Isolde* on May 9 was pronounced by one of the critics the finest impersonation of the rôle ever seen and heard in England; Jenny Osborn Hannah, the Chicago soprano, of the Leipzig Municipal Opera, who is to sing "Youthful" Wagnerian rôles; Corinne Rider-Kelsey, who makes her first appearance in opera in June; Florence Wickham, the American contralto, identified with Savage's production of "Parsifal" in English and now connected with the Schwerin Opera; Putnam Griswold, basso, of the Berlin Royal Opera, and Clarence Whitehill, bass-baritone, who during his engagement in Cologne has gained recognition as one of the best *Wotans* to be heard.

As for British artists, besides Mme. Melba there are Louise Kirkby-Lunn, Lalla Miranda, a young Australian, Edna Thornton, Maud Santley, a native of the Isle of Wight, Leonora Sparkes, Caroline Hatchard, Dilys Jones, from Wales, Phyllis Archibald, who is half American, as her mother is an American, John McCor-

mack, the Irish tenor, Walter Hyde, a Birmingham tenor, and Robert Radford, basso. In the first performance of "Die Walküre" the eight Valkyries, with the single exception of Miss Wickham, were English singers.

These facts have a striking significance as attesting the competition that is steadily growing more and more formidable for foreign singers in the leading opera institutions in English-speaking countries.

#### ST. PAUL'S NEW CONDUCTOR

The selection of Walter Rothwell as director of the St. Paul Symphony Orchestra is another graceful tribute to the managerial astuteness of Henry W. Savage, who was largely responsible for bringing this capable young conductor before American audiences. The St. Paul Orchestra Association showed its confidence in Mr. Savage's judgment, when, at the inauguration of the orchestra, N. B. Emanuel, another former English Grand Opera Company conductor, was placed in charge. Chevalier Emanuel's work for the past two seasons has been well done and under his guidance the success of the symphony society was assured.

Mr. Rothwell is a young man of notable achievements and his enthusiasm in the work before him will be an essential factor in the future musical life of the city that now claims him.

The success of Walter Damrosch's New York Symphony Orchestra in the far West is particularly gratifying to observers of musical matters in the East. It is another evidence of the closer union which is gradually being effected between the musical interests of the two sections. The time appears to be over when such cities as Los Angeles, San Francisco, Seattle and Portland must be content to enjoy only the occasional visit of a prima donna or virtuoso from the East, as supplementary offerings to local musical undertakings, for Mr. Damrosch's present tour is establishing the fact that a large orchestra may profitably cross the Rockies. Mr. Hammerstein has intimated his intention of displaying to the Pacific Coast music-lovers his brand of grand opera, and with L. E. Behymer's increased activity in bringing individual musical stars to that part of the country there is a bright future for contemplation.

One of MUSICAL AMERICA's readers asks whether there is any means whereby the music club, of which she is a member, can receive assistance in planning systematic study of the works of the modern composers. The inquirer has been referred to the president of the National Federation of Musical Clubs, an organization which deserves the cooperation of every musical society in the country.

#### Prima Donnas Shouldn't Wed

(Emma Calvé in an Interview)

The prima donna should not marry, because the public makes it impossible for her to be happily and privately married.

The public wants to know everything. It is hard to be a public personage, for we must wear our sentiments for the whole world to see. It is not enough that we must be generous with our gifts, but we must have the eye of the public glued at our keyhole to see whether we love in real life as we love on the stage. It is maddening. If I may not marry privately—and the public seems determined that I shall not—I shall not marry at all.

No, happy marriage is not for the prima donna.

#### An Old Truth Sustained

(H. T. Finck in the Evening Post)

"Singing is almost one of the forgotten arts, and that is why the instruments are allowed to overpower the voices." Who wrote that? Why—Papa Haydn, considerably more than a hundred years ago!

#### To a Young Girl Out West

To the Editor of MUSICAL AMERICA:

If out of the mass of ambitious students or fond parents, and the avaricious teachers who prey upon them, you can cause one person to think, you will have done a good work in sending your article, "To a Young Girl Out West," broadcast throughout the land.

I recall one instance of a young girl with a so-so voice and fair brain and body, who with a few hundred dollars went to Chicago and, hailed at once by the treasurer of one of the schools there and the great master (?) who was chosen

for her as a second Melba, started on a career that ended only with the disappearance of her little hoard of money. A quiet suggestion from a disinterested party to the effect that perhaps they had overestimated her in Chicago, that great centre of musical culture and conservatories (by the Lake), was met at first with scorn, but afterward, when the money was gone, with a consideration that came too late to be appreciated.

As long as "Hope springs eternal," you can save but few from the bumps which must surely come to them, but if you can cause one person to realize that "wishes are not horses," you may feel more than repaid for your effort.

GEORGE MURPHY.

Grand Rapids, Mich.

To the Editor of MUSICAL AMERICA:

Your article, "To a Young Girl Out West," will be the means of calling a halt to many who are now undertaking, or are contemplating a musical career.

There is so much false glamour in the mind of a would-be artist as to public singing, etc., that the work, ability, knowledge and self-sacrifice necessary for success are not realized, and instead the thought of applause, publicity and a big salary draw them on to a miserable failure and shattered hopes, all of which could have been avoided if advice impartial had been given in time by a man who knows the full import of a vocal artist's career.

Kindly send me some copies. I would like to send them where they will do good.

In the issuing of your article, you have done a great good.

SAMUEL S. MOSSER.

Altoona, Pa.

To the Editor of MUSICAL AMERICA:

Have just read your advice "To a Young Girl Out West," and the adjective "great" is the only adequate description of it. Can I have some copies? Am sending my copy to a young American girl in Berlin, whose teacher (a world renowned pianist) insists upon her changing a splendid strong name for a weak edition of it, and I hope this pamphlet of yours may influence her to keep her own honest name.

Thanking you for saying so forcibly what many have thought,

ANNE GRIFFITHS.

Ellsworth Avenue, Pittsburgh, Pa.

MY DEAR MR. FREUND:

"To a Young Girl Out West" is an inspiration! Nothing better has ever been written on this question, and I congratulate you that you have the courage of your convictions. Were there more sincerity in the world on such themes there would be less of heartache and disappointment. Those words of yours are gems worthy of their honest setting.

N. FELLOWS.

Albany, N. Y.

DEAR MR. FREUND:

It would be almost impossible at this time to add to the good words said of your article, "To a Young Girl Out West." If you will send me twenty-five copies I will gladly distribute them where they can be helpful to the readers, and at the same time prove to them the value of your paper. I am on the lookout for new subscriptions for MUSICAL AMERICA.

Buffalo, N. Y.

MARGARET GRIFFITH.

DEAR MR. FREUND:

I have just read the pamphlet. I wish to compliment and congratulate you, not only on the diction and theme, but on the spirit of kindness and good-will that prompted you to write it at all. To many it cannot fail to be a great encouragement, but what impresses me perhaps most of all is that a man as busy as you must be should take time to think of the needs of others, and then time to say the needed words for their uplifting. It is a classic of mind and heart.

GEO. M. BURDUE.

Norwalk, O.

EDITOR OF MUSICAL AMERICA:

Can you let me have fifty copies of your pamphlet? It is such excellent advice. I wish every girl in the "Cantaves" to have a copy. One of them, after reading it, said to me: "I would like to frame that, and have it where I could see it every day."

MAY PORTER.

West Philadelphia, Pa.

To the Editor of MUSICAL AMERICA:

I would like to have thirty copies of your article "To a Young Girl Out West." It pleased me greatly, and I should like to show it to others.

FLORENCE HINKLE.

Madison Avenue, York, Pa.

#### PERSONALITIES



KATHLEEN PARLOW

The above is the first picture published in this country of Kathleen Parlow, the young Canadian violinist, who is now repeating in London her successes of the past season in Continental music centers, where her playing aroused the critics to unreserved enthusiasm. Like Mischa Elman and Efrem Zimbalist, she carries Prof. Leopold Auer's banner. She is only seventeen years old. She so won the hearts of the people of Christiania, Norway, a few weeks ago, that they bought for her a Guarnerius violin that once belonged to Viotti. Queen Maud of Norway has taken a special interest in her.

**Walker**—Edyth Walker, in the Dance of the Seven Veils in Strauss's "Salomé," uses different colored veils, leading up to a climax with a bright red one as the last.

**Sanford**—Prof. Samuel Sanford, of the department of music of Yale University, has gone to Europe for the Summer.

**Paderewski**—Ignace J. Paderewski's favorite piano compositions are Chopin's Ballade in G Minor and Fantasia in F Minor.

**Walter**—George Walter, the Hoboken tenor, who has distinguished himself in Germany as a Bach singer, won new successes at the recent concert of the Société J. S. Bach in Paris.

**Kessler**—Eleanor Kessler, the Clarksburg, Pa., soprano, who sang in opera in Germany for three seasons, is now married to a member of a prominent English family, and has retired from the stage. She is living in London.

**Nordica**—A concert tour, embracing one hundred concerts, extending from coast to coast, has been arranged for Lillian Nordica, the soprano, next season.

**Robbins**—Alice Ford Robbins, the New York teacher of singing, will close her studio on June 1 and spend the Summer in Europe. She will resume teaching in New York in the middle of October.

**Tetrazzini**—Before beginning her season at Covent Garden Luisa Tetrazzini invested some of her American dollars in diamonds in Paris.

**Destinn**—Emmy Destinn, the Bohemian dramatic soprano, who comes to the Metropolitan next season and is now in London, will make her home in Prague instead of Berlin in future. Though she has signed a contract to continue to appear at the Berlin Royal Opera in the Spring and Fall, she is not as kindly disposed as formerly toward the city where her opera career has been made.

**Seveilhac**—Paolo Seveilhac, the French baritone, who sang at the Manhattan during its first season and is also remembered as the husband of Pauline Donalda, has one of the principal rôles in the latest novelty at the Opéra Comique, Raoul Laparra's "La Habanera," which has made a deep impression.

**Calvé**—Emma Calvé netted more than \$15,000 from her American concert tour during the past Winter.

**Mason**—At his last piano recital in Berlin Ossip Gabrilowitsch, the Russian pianist, played a new composition by Daniel Gregory Mason, the American composer and lecturer, an "Elegy in Variation Form," which the Berlin critics pronounce a work to be taken seriously, and one that leads the listener to expect still greater things of the composer.

**Yaw**—It is likely that Ellen Beach Yaw, the American coloratura soprano, will inherit the Meux millions. Lady Meux has expressed her intention of thus favoring the American singer, to whom she is warmly attached, as her nephew, Lord Essex, and his Countess, who otherwise would be the heirs, make no secret of their antipathy for the second wife of Sir Henry Meux, of brewery fame.





DEAR MUSICAL AMERICA:

As you know, the musicians who play in orchestras, in our theatres, the opera houses, in our hotels, at concerts and for private parties, have an organization called the "Musical Mutual Protective Union," of which it can be said that it has, in the main, done a good deal of good, and has not only managed to raise the salaries of instrumental musicians, which used to be so poor that it was almost impossible for a man, even devoting some of his time to teaching, to maintain a family, but besides that, has introduced a principle which, if it were adopted by all labor unions, would be a boon to those men of enterprise who undertake to do things in any line of human endeavor.

I allude to the requirement which the union makes upon would-be members of passing an examination showing that a certain standard of efficiency has been reached before a card of membership will be granted.

However, as is the case with all labor unions, some mistakes have been made, and there has been more or less clash between the union and conductors as well as managers—namely, as to their right to import foreign musicians, many of whom were willing to come over here, under a mistaken idea as to the cost of living, for less money than the union rates call for. Foreign musicians, so engaged by contract, have also taken the ground that they do not see why they should become members of a union in the United States, when they are only here for a short time. This, as you know, has led to considerable friction, and, indeed, been productive of one or two costly strikes.

Recently a new phase of trouble has developed, which, while it affects only the Yiddish theatres, introduces a principle which may have us all by the ears before long.

It seems that the Jewish members of the Musical Mutual Protective Union have banded together to form the Hebrew Theatrical Musical Club, to the exclusion of the non-Hebrew members of the Musical Union, with the result that a strike is already threatened in at least one Yiddish theatre.

The new club demands that no manager of a Yiddish theatre shall employ any musicians except they are Hebrews, and a pronouncement has been delivered to the non-Hebrews that they must abandon their places. If they do not do this, and the management backs them, it not only means that the Hebrew musicians will go on strike, but that all the various employees of the theatres who are "organized" will go on a sympathetic strike with them, and as this includes the stage-hands, actors, dressers, ushers, billposters, you can see what it would likely mean.

Logically carried out, this principle would announce that if the majority of the orchestra at the Metropolitan were agnostics, they could deliver an ultimatum to the management that none but agnostics should be employed, and that all others, whether they were Jews or Mohammedans, German Protestants or Irish Catholics, would have to get out of the orchestra. In the same way, if the majority of the orchestra were good Catholics, it would mean that all the agnostics, as well as Protestants, would have to quit, or a strike would be imminent.

Thus the charming situation might be produced—as sympathetic strikes of organized labor are always in order—that an agnostic stage-hand would have to go on strike, against the very principles of his belief, and would be reduced to the ridiculous situation of a man, because he was a member of a labor union, going on a sympathetic strike for a religious principle which he disowned.

The simple principle that a man should occupy a position purely because of his ability to fill it seems to have been relegated to the background, and other questions, such as religious beliefs, are being brought forward to determine his fitness. Thus, if a man were a fine flute player, but also a good Catholic, he would have to make way in a Protestant orchestra for an inferior instrumentalist whose religious beliefs, however, were in sympathy with those of the conductor, or manager, or majority of the orchestral body.

This might also bring up a fruitful cause for discussion among the clergy, as to what would be the consequences in the Paradise so many dream of if a number of musicians of conflicting religious opinions were to meet, with their harps, on the edge of a rose-colored cloud.

What would happen? Would the majority call a strike, and the heavenly choirs be left to take care of themselves, without music, while the trouble lasted?

\* \* \*

An announcement has been made that a series of some thirty Sunday popular concerts are to be given at the New Deutsches Theatre, now being erected where the Lenox Lyceum formerly stood, at the corner of Fifty-ninth Street and Madison Avenue in this city. These are to be real Sunday "popular" concerts, and not vaudeville entertainments in which gentlemen and ladies, in their best clothes, do acrobatic feats over and under a tame elephant, or display their agility to juggle balls, knives and decanters.

A real popular Sunday concert, at moderate prices, would be a boon to thousands of people during the Winter months, and, indeed, they would be a boon if they could be held in some open place for the people during the Summer months, especially if the good, church-going people would permit the public to buy something more than soft drinks, which, as they are commonly made and sold, are more destructive to human interior arrangements than a glass of good, honest beer or wine ever could be.

It is curious to me that so many good people, entirely sincere in their convictions, are disposed to the belief that anything like enjoyment is not permissible on the Sabbath Day—or, at least, anything like enjoyment except the pleasure of going to church and reading good books or taking a walk with your best girl, or some other fellow's best girl.

It never seems to have struck these amiable souls that recreation, in a mild and genial way, is as much a requirement of human nature as light and warmth, food and clothing. To make the working-man or the clerk labor hard from early hours to late six days in the week, and then tell him that on Sunday he must do nothing more than put on good clothes, take his wife and children to church and for a walk in the afternoon, is scarcely compensating him for the trials and the self-denial he must undergo, especially if he be a man of family, during the week.

And surely, of all the civilizing influences music is the best and highest, and if we want to see how much enjoyment people can get out of it, especially in the Summer, when the fields are green and flowers are out, let us visit some respectable place where they sit around in the shade with their children and drink a glass of beer, as they do in Germany, or light wine, as they do in France. Why should that be a crime?—as it is undoubtedly considered by many in this country.

You cannot drive people into church by closing up every other place, nor do I think those communities follow the spirit of religion which make it a crime to do anything but go to church, walk or read on Sunday.

\* \* \*

I have before me the recent regulations enunciated for East Orange, N. J., a most estimable place in a State which has a great many churches, and which make it a misdemeanor for a man to sell even ice-cream on Sunday. I notice, too, under the "blue laws" there, that some Chinamen have been arrested and fined \$25 apiece for giving working-people their wash, and it has also been declared a crime for a drug-store to keep open, except for the purpose of filling a doctor's prescription.

Surely, a little more liberality would be conducive to a higher degree of morality, and there would be less secret drinking, and then we should not have ministers, like the Rev. Dr. Aked, declaring that religion is losing ground with the people, and that most of our Protestant churches are more noted for the paucity of their congregations than for anything else.

A man who gives us reasonable, rational amusement for the masses is a preacher in his way, and does good, whereas those who make life hard and deny even the simplest enjoyment to the mass are instruments of evil, as any one can see who goes into some of our "dry" towns, where there are

factories, and sees the crowds in the low drinking-places on Saturday night, spending more of their wages than they should, tanking up for Sunday and taking home bottles and bottles of the vilest stuff, because everything will be tight shut the next day.

Perhaps in the not distant future some public spirited man of large means will arise and give us a people's palace of music, where at very moderate prices good music will be heard on Sunday, and in a social way, too. And this music will be "popular" music—and by that I mean music that the people can understand and, understanding, later may be led to a higher standard. The old ballads and the old tunes that have become as much a part of the life of the people as our language, when rendered by people of musical ability, will be as valuable, and perhaps more so, than many a sermon is to-day.

In this humble argument for good music on Sunday, as a religious entertainment in the best sense, I cannot help quoting from an admirable article written by W. J. Henderson in last Sunday's *Sun*, in the course of which he says that it has yet to be proved that a taste for "Il Trovatore" and "La Traviata" has an uplifting influence in human life. "It could," he says, "be demonstrated without serious difficulty that a fondness for most of the operas of recent manufacture is of precisely an opposite nature."

Mr. Henderson, in his article, if I understand him, is endeavoring to show that opera at popular prices is not as desirable as many seem to think. And here I would agree with him, and say that some noted ballad or fine chorus, or some instrumental piece of accepted value, but "popular," would do more than many a sermon to uplift, soothe and prepare for better work in the future those tens of thousands who see and hear so much of what is sordid in life and so little of what is beautiful.

MEPHISTO.

## WITH MUSIC CLUBS OF NATIONAL FEDERATION

Work of Various Chapters Reported by Press Secretary at Memphis Headquarters

MEMPHIS, May 25.—The following reports of chapters of the National Federation of Musical Clubs were made at the office of the press secretary:

The St. Cecilia Society, of Grand Rapids, Mich., gave an enjoyable "Faust Day" on May 8. The program was arranged by Miss Carpenter. This club is one of the few that requires an examination for active membership. The examination was held May 14.

To-morrow the Grand Rapids *Press* will publish a special edition for the St. Cecilia Society, to be edited by Mrs. C. B. Kelsey. Articles will be furnished by officers of various departments of the federation.

The Amateur Musical Club, of Chicago, has closed a successful season, under the progressive leadership of Mrs. E. H. Brush. The new officers for next year are Mrs. John Ramsey, president; Mrs. Eugene Sabin, first vice-president; Mrs. Clinton Harnish, second vice-president; Mrs. Omar Wright, secretary; Mrs. Myron Perkins, treasurer, and Mrs. John C. Longcor, auditor.

Mrs. William H. Loomis was one of the prime movers in the organization of the Grand Rapids Choral Society, which is to give one of the important concerts of the season next month. Mrs. Loomis is also prominent socially and was recently elected vice-president of the St. Cecilia Society.

The Beethoven Club, of Carrollton, Miss., will continue its work throughout the Summer. Grieg will be studied in June, Rubinstein in July and Chopin in August. Bettie Martin is president of the club.

The Fortnightly Musical Club, of St. Joseph, Mo., under the leadership of Mrs. Joseph A. Corby, has closed an active year's work—giving a final program arranged by Mrs. E. C. Hartwig.

The organ recital given by Miss Dittman was the closing concert of the Etude Club, of Davenport, Iowa.

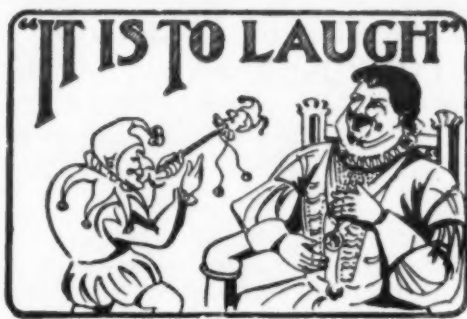
A May matinée closed the year's work of the Jonesboro (Ark.) Treble Clef Club.

N. N. O.

### Grant Hadley's Tour

CHICAGO, May 25.—Grant Hadley, the bass-baritone of this city, is making a Western tour as soloist with the Minneapolis Orchestra. He is also giving several song recitals in different cities.

The more applause a man gives and the less advice, the more popular he will be.



PROUD MOTHER: And now, professor, what do you think of my daughter's execution?

GREAT MUSICIAN: I think it would be a most excellent idea.—*Success Magazine*.

\* \* \*

"Won't you sing something for me, Miss Board?" asked the late stay. "I can't do it now," she yawned, "because I'm superstitious." "What do you mean?" "Well, I've always been told that it was unlucky to sing before breakfast."—*Cleveland Leader*.

\* \* \*

In an Illinois town the musical director of a company was continually finding fault with the cornet player of the theatre orchestra. Finally he turned to him and sneeringly remarked:

"You can't blow anything out of that instrument."

"Mein frient," said the cornet player calmly, "I haf blown two tenement houses out of it alretty yet."—*Malcolm Douglas in the Sunday Magazine*.

\* \* \*

A number of English children, who witnessed a performance by the Moody-Manners Company of "Lucia di Lammermoor," wrote their impressions in essays. Here are some precious examples:

"Between the acts the curtain descended, and we were allowed another small respite."

"It is the first time that I have heard people go so far up the scale."

"The music of the orchestra was so written that it agreed with the singing on the stage."

"The singing, which was partly sung while the orchestra was playing, was never behind or before with the music."

"He stabs himself and sings himself to death."

On the whole, judging from these extracts, the youthful essays revealed fair and impartial criticism.—*Exchange*.

### BUFFALO PIANIST PLAYS

Elenor Ehlers Discloses Talent of a High Order at Interesting Recital

BUFFALO, May 25.—Elenor Ehlers, a remarkably gifted young girl who for some ten years has been developing, under the guidance of Jaroslaw de Zielinski, a splendid technique and a repertoire, gave a recital on Tuesday evening, May 19, at Loud Hall. The invitations sent out by Robert L. Loud brought together a large audience of musical cognoscenti whose prolonged applause showed a broad appreciation of Miss Ehlers's pianism.

She played Bach's Toccata and Fugue in D Minor, transcribed by Brassin; Beethoven's Sonata, op. 28; Raff's "La Fileuse," a Romance by Glière, Pagodes by Debussy, and Liapounoff's Concert Study, "Terek"; also Chopin's Andante Spianato and Polonaise, op. 22, and Grieg's Concerto, both of these works with Mr. de Zielinski at the second piano.

### Heinrich Meyn's Success

Heinrich Meyn, the popular baritone, has delighted a large number of audiences during the latter half of the season just closing. Mr. Meyn's refined art has won for him many new friends and admirers, and he is in great demand for the coming season. After finishing his Canadian tour he sang for a number of societies, such as the Harvard Musical Association and the St. Cecilia Society, of Boston. He closed his work by singing for the Bohemians at the Hotel Majestic, on May 9, and at Foy Auditorium, New Haven, where he was joined by a young American artist, Nathan Fryer, native of Cleveland, Ohio, who is attracting much attention.

Leoncavallo's new opera, "Maja," which is to be produced at the Opéra Comique next Fall, is said to possess all the characteristic hallmarks of this composer's work.

Weber's unfinished comic opera, "The Three Pintos," which Gustav Mahler completed, has been revived at Lübeck, Germany, creating a most favorable impression.

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## NATHANIEL I. HYATT AS COMPOSER AND TEACHER

Well-Known American Musician Is Now  
Winning Recognition in Albany, Where  
He Is an Instructor

ALBANY, N. Y., May 25.—One of the best-known and best-equipped composers in this part of the State is Nathaniel Irving Hyatt, born in Lansingburg, N. Y., and at present master of music in St. Agnes School, Albany, where he also maintains a studio for outside pupils. Mr. Hyatt, who resigned a professorship in Syracuse University to accept this position, has devoted years of serious attention to the piano, theory and composition. At Leipzig he studied five years with Reinecke, Zwintscher and other masters, and his well-known Overture to "Enoch Arden" was performed successfully in several European cities before he returned here.

Among his other works of note are a sonata, three quartets for strings and several groups of songs, remarkable for their lyric beauty and exquisite finish. From a wide and scholarly acquaintance with musical works and the best methods in teaching music he has evolved a system that is producing wonderful results, and the tone of his department in the school has been noticeable raised thereby.

Mr. Hyatt sometimes conducts choral performances in the city and is a solo pianist of exceptional ability. He is modest and retiring of manner, but to those who know him well reveals a genius of personality at once compelling and winning.

A writer in the *Cleveland Workingman* recently said this: "Cremona, the world-famed violin maker of Amati, Italy, was the most skillful artisan that ever handled tools. I saw a Cremona violin this week, which Dr. Jous, the Baptist minister (who fiddles better than he preaches), declares is over seven centuries old. Wonderful! This priceless art creation is valued (in money) at \$3,000. It's tones wheedle tears from the most sordid and unimpressible."



NATHANIEL I. HYATT  
Well Known in Upper New York State as  
a Composer and Teacher

### Mme. von Grave for Chittenden School

Elsa von Grave, the well-known German pianist, has joined the faculty of the American Institute of Applied Music, of which Kate S. Chittenden is the dean, at No. 212 West Fifty-ninth Street, New York.

## TACOMA EAGER TO HEAR ARION AND ORPHEUS

Large Advance Sale for Concert of the  
Two Singing Societies in Combination on June 5

TACOMA, WASH., May 25.—The large advance subscription for the combined concert of the Arion and Orpheus on June 5 has assured the clubs of a packed house. Owing to the theatre having been engaged for the following evening, it will be impossible for the clubs to repeat the concert.

It is felt that this concert will create a new standard of chorus concert work in this city. The double chorus will be a feature of the evening and will probably most interest the audience. This part of the program will, by popular request, include the "Pilgrims' Chorus" from "Tannhäuser." The clubs will also sing the mighty "Antigone" eight-part chorus, which met so much favor in the Victoria concert of a year ago.

The Arion Club will give the pick of its large membership which will take part in Bantock's famous "Cavalier Song." The assistant soloists will include Winifred Lugin, of Victoria, whose first appearance in Tacoma this will be. Miss Lugin is said to have a soprano voice of remarkable brilliance.

### A Pianist Who Dislikes Applause

Herr Leopold Godowsky, the famous pianist, is at present giving a series of pianoforte recitals in London. He is so unconventional as to dislike applause, that is, applause of the noisy order, nor does he look with favor upon those admirers whose tributes to his musical genius take floral forms.

The other day, after giving a superb rendering of Beethoven's Sonata in E Flat, a bouquet of roses was handed up to him, but he refused to accept it. Interviewed afterward, he said:

"Serious and dignified music makes a deep impression upon the mind and feelings of an appreciative listener.

"To have this impression, which is the aim and object of good music, abruptly and rudely

dispelled by noisy applause is very distressing. It must jar the nerves of artistic listeners, and it certainly has that effect upon the performer.

"Good music should be received in silence. I would suggest that people should silently rise from their seats if they were pleased with the performance, or remain seated if they were not appreciative.

"I believe such a method would be equally effective. It would certainly be more suitable."

### DIDN'T LIKE DRUMS

Rossini Had Hard Time Overcoming Prejudice Against Them 100 Years Ago

A controversy between the musical critic and the editor of *Messaggero*, of Rome, on the subject of popular views on music a hundred years ago has given both writers a chance to tell some queer stories, among which this occurs: When Rossini's "Gazza Ladra" was performed for the first time the drum in the orchestra not only excited much comment but caused the enemies of the composer, whom they denounced as a "foolish inventor of unmusical novelties," to threaten Rossini with bodily violence.

One young man, a pupil of Rolla, gained admission to the composer's presence and declared that art had been so violently outraged by the invention that he must kill the offender. He drew a weapon, but consented to listen to argument. He had been a soldier, and when the composer asked him why there should not be a drum where there are soldiers he sheathed his knife. "Promise me, though," he said, "that you will put no drums in your future music." Rossini promised, but forgot.—*New York Tribune*.

Reynaldo Hahn, whose songs are popular in this country, has just had himself made a French subject in order that Messager and Broussan may present one of his ballets at the Paris Opéra.

Edgar Tinel, the Belgian composer, has finished his opera "Catherine" for the Théâtre de la Monnaie. It will be produced in August.

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## ECHOES OF MUSIC ABROAD

RUSSIA's newest eighteen-year-old pianist, Tina Lerner, of the Madonna face, who is to be introduced to the American public next Fall, has been playing again in London, where she made her debut last October at a Kubelik concert. It is evident from the character of the compositions she played at her Beckstein Hall recital the other day that her programs have the now uncommon merit of individuality. The *Daily Telegraph's* chronicler is unreservedly complimentary:

"She has a sure command of every gradation of tone," he writes, "and, though her execution is remarkably brilliant and powerful, she is never tempted into extravagance of any kind. Commencing with a firm, crisp and clear performance of Bach's Capriccio on 'The Departure of a Friend,' Miss Lerner followed on with an interpretation of Mozart's Sonata in A Major, No. 12, which revealed so delicate a touch, and such charm of style and facility of execution, that the audience showered compliments about the gifted young artist."

Later she played Chopin's Allegro de Concert, after giving "a really masterful account" of Schubert's "Wanderer" Fantasia.

\* \* \*

MELBA is the same Melba, according to the general verdict of her singing at her *rentrée* at Covent Garden last week. *Mimi* was the rôle in which the Australian prima donna elected to be heard in making her reappearance at the institution at which she has held sway for many years and where her display rôles of the *Lucia* type have been appropriated of late by Tetrassini.

London's curiosity as to how the Tetrassini *furore* might have affected Melba's hold on the public had been at a high pitch ever since the announcement that the two artists would sing this season, but it was quickly demonstrated that each singer has her own particular hold on the public. At nine o'clock in the morning the queue began to form at the gallery doors. One of the most interested listeners was, undoubtedly, Queen Alexandra, who attended all of the Tetrassini performances. There were no fewer than nine recalls (that's many for London) for Melba and her *Rodolfo*, Mr. Zenatello, at one point in the opera.

Notwithstanding the special efforts made by the management and Dr. Hans Richter, the conductor, to make the Wagner performances of special interest, the audiences have shown a remarkable falling off in size on the nights when the Bayreuth's master's works have been given. This was doubtless due in part to the increased scale of prices for these performances, but it is also traceable to the fact that the public is susceptible first of all to phenomenal voices.

It is not surprising, therefore, that the fees paid to the German stars are almost insignificant as compared with the sums received by the twin coloratura sopranos. Melba and Tetrassini each receive \$1,250 a night, and when they sing the proceeds amount to between \$8,500 and \$10,000. The house is not worth one-third of that amount when the Wagner operas are given, so that such artists as Anton Van Rooy and Emmy Destinn have to be content with fees ranging from \$250 to \$500. On gala nights a \$40,000 house can be reckoned upon, but such performances are held not more than once or, at most, twice a season.

\* \* \*

ONE of the interpretative artists that have done the most to remove from England's reputation the reproach of being an unmusical nation is Wilhelm Backhaus, the pianist, who, notwithstanding the paternal German blood that gave him his name and the study years he spent in Leipzig, is English by birth and environment and considers himself an English musician. Three or four years ago he had already established his claim as a pianistic talent to be reckoned with;

now he is recognized both in England and on the Continent as occupying an indisputable place in the front rank of the younger pianists before the public.

At present Backhaus is giving a series of recitals in London. At the second, Bach, Beethoven, Brahms, Chopin, Liszt were the composers on whom he drew for his program. In the Bach Concerto in E he had the support of a small string orchestra. In Beethoven's Sonata in E Flat, op. 7, it seems that he "made no attempt to read into the music anything which is not there, and played it throughout in a spirit of artistic subordination and restraint." His readings of



KARL GOLDMARK

Karl Goldmark, whose "Cricket on the Hearth" is mentioned as one of the operas that may be given in English at the Metropolitan next season, celebrated his seventy-sixth birthday on Monday of last week. He is a native of Keszthely, Hungary. His most successful operas have been "The Queen of Sheba" and "The Cricket on the Hearth." Last year he produced in Vienna a lyric version of "A Winter's Tale." His "Sakuntala" Overture is one of the more popular of his orchestral works.

Chopin and Brahms—the latter being represented by the two rhapsodies, op. 79—were as satisfactory to the critics as his Bach and Beethoven. But when before has a modern pianist subjected his public to the "Hérold" Variations, which in this case, to use the English phraseology, were "compassed with remarkable neatness and address"?

When Melba was in New York last year she spoke enthusiastically of Backhaus and declared her intention of having him brought over to this country for a hearing. He is to conduct a special pedagogical course at a leading German conservatory this Summer.

\* \* \*

BERLINERS, apprehensive of radical changes in the program schedule of the symphony concerts at the Royal Opera with the appointment of Richard Strauss as successor to the long-

popular Felix Weingartner, have been reassured by the announcement of the programs already arranged for next season. As a matter of interest to American conductors and the patrons of American orchestral concerts, the scheme is given here in full:

October 2—Symphonies by Haydn (E Flat), Mozart (A Major, for first time) and Beethoven ("Eroica"); October 18—Bach's Brandenburg Concerto, No. 1, Beethoven's Second Symphony, Liszt's "Orpheus" (first time), Richard Strauss's "Till Eulenspiegel"; November 6—Cherubini's Symphony in D Major (first time), Berlioz's "King Lear" Overture, Wagner's "Siegfried" Idyll, Beethoven's Eighth Symphony; December 4—Weber's "Euryanthe" Overture, Mozart's Symphony in D Major, the Haydn-Brahms Variations, Beethoven's Fifth Symphony; December 18—Beethoven's "King Stephan" Overture, "Ruins of Athens" Overture and March (first

symphonies and violin concerto, as well as four overtures, is to be slighted.

\* \* \*

JUST before Carl Burrian, the Dresden tenor, left New York for Europe a report was published in the German papers that he was suffering with severe throat trouble here, a statement for which there was absolutely no foundation. Moreover, he is to participate in the festivals in Dresden, Vienna, Cologne and Bayreuth before the Summer is over. Now the Germans are beginning to ask what was the meaning of all the newspaper talk about his being declared *contraktbrüchig* a short time ago, the penalty of being guilty of breaking a contract being ostracism from the German and Austrian stages. In fact, they are beginning to suspect that he has an enterprising press agent.

It would seem that Burrian's Munich colleague, Heinrich Knoté, has also profited by his experiences in America in realizing the value of press advertising. According to a story related by Mme. Jean de Reszke to her dinner guests one evening last week, Knoté went to the celebrated Jean a few weeks ago disguised as a poor cloth pedlar and requested the Polish tenor to hear him sing. M. de Reszke, always on the lookout for undiscovered talent, willingly consented, whereupon Knoté poured forth his voice. "My husband was enchanted," said Mme. de Reszke. "He told the stranger he was crazy to peddle cloth when he had such a voice and promised him a place at the Paris Opéra immediately."

"The poor fellow was deeply touched. He said he had sung once in public, but was such a fiasco that he decided to stick to his trade. He then left."

"This afternoon we received a marked paper from Munich containing an interview with the supposed-pedlar. He told how he had succeeded in getting M. de Reszke's honest opinion. The man was Heinrich Knoté."

\* \* \*

KONIGSBERG, in Prussia, has just had its first music festival. It extended over three days and was held under the patronage of Prince Friedrich Wilhelm. The programs were made up of the works of the three great "B's"—Bach, Beethoven and Brahms. Among the soloists the honors were carried off by the American basso, Putnam Griswold, of the Berlin Royal Opera.

\* \* \*

THE young Virginian pianist, John Powell, who made his debut in Berlin during the Winter, following the completion of several years of study with Leschetizky in Vienna, and more recently played in Paris, is now in London, where he has fallen into line with two recitals. One composition that he makes a special feature of his repertoire is Liszt's Sonata in B Minor.

J. L. H.

At a recent concert of the Lamoureux Orchestra in Paris Bruckner's eighth symphony was given for the first time in France.

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## How the Kneisels Played in a Prison

From Auburn, Aurora and way stations up York State the Kneisel Quartet came back to town the other day to disperse for the Summer. On May 30 Kneisel goes to Blue Hill, Svecenski to Seal Harbor, Willeke to his newest cottage at Brooklyn, all in Maine, while young Roentgen sails home to Amsterdam in Holland. The wanderer returns September 1 to join the other three on the Maine shore. They will then spend a month getting up next season's repertory.

They were looking over new pieces and trial manuscripts last night, sawing away till midnight behind closed doors, when an interruption by visitors started Kneisel and Svecenski telling the story of the most remarkable audience they ever played to. It marked the recent close of their tour.

"There were over a thousand men listening to us," explained the violinist. "They could not get away. It was one of the most touching things that I ever witnessed."

Here Svecenski took up the story. "You know," the quiet viola player supplemented his chief, "we played often in Auburn, at the Osborne Hall. Maybe you know the Hon. Thomas M. Osborne? He is also interested in the prisoners there. Well, we asked the last time if we might play for the men in the prison, and he quickly arranged it. The warden told him it was the first time chamber music was ever performed to those men."

"Thirteen hundred men walked in, in their way, with a regular step. We saw them. The warden led us in first and he remained with us on the platform in their chapel till all were seated. It took half an hour. Our idea was that we had come to give the men a good time. But they wept."

The speaker paused at this point to show the music played. It read thus, as recorded in the Auburn letter to the Sing Sing Star of Hope, which he drew from his pocket:

"On Thursday, residents of 'Cooper John's' had a real treat in the form of a musicale. Below we give an outline of the programme as presented, but it is entirely beyond our power to give a detailed description of the beautiful harmonies that lie behind the five figures represented in the programme."

"1. Three movements from minor quartet. Mozart."

"2. Scherzo from quartet. Raff."

"3. Andante from quartet. Tschaiakowsky."

"4. Minuet from quartet. Paganini."

"5. Polka from quartet. Smetana."

"The following day the members of the orchestra were shown the courtesies of the prison by the warden, after which they departed for Wells College."

"We could hardly see to play," resumed Louis Svecenski. "How could you help but weep to see a great number of men so moved to tears? But the applause was terrific. When the music stopped, it sounded quick and short like the stroke of steel on stone to hear 2,600 hands, powerful men's hands, all suddenly clapped together."

"Mr. Osborne made a speech in the intermission, and the warden asked us to come back next day. He showed us about the prison. As we went through the kitchen a negro convict at work there, a very large man, held out his hand beside Kneisel's."

"I play the fiddle," he said. "I'll give you \$500 for that left hand of yours."

"When we left the prison finally, we had said to ourselves that this was the first concert where people wouldn't be coming back and saying, 'Oh! yes, we heard you play so-and-so,' or 'we were among those present at such and such a place.' Never anybody there would say that."

"Well, we were walking to the train when two strangers met us in the street. They were two nice looking men."

"Excuse us," they said, "but we wish to thank you. We heard you play in the prison last night."

"They were just released that day. It was most interesting. We all think we should like to play to those intelligent prisoners again another year."—W. B. Chase, in the New York Evening Sun.

### The Modern Song

The trend of modern music toward the sublime—not to say the ridiculous—was exemplified at a concert held the other day when a talented singer selected a song by Delius entitled "Das Veilchen." This example bears the key signature of G major. It commences in C major, passes along through B flat major, D flat major,

E major, and all kinds of other keys without giving even a hint of G major, and only manages to reach this key by the hair of its head in the final chord.—The Tatler.

### HONORED BY NORDICA

Carl Bernthaler, Pittsburg Accompanist, Receives Gift from Prima Donna

PITTSBURG, May 25.—Mme. Lillian Nordica, who was one of the soloists of the Pittsburg Orchestra last season, has signally honored Carl Bernthaler, of the orchestra, and conductor of the Pittsburg Festival Orchestra, by presenting him with a gift which he prizes most highly. When Mme. Nordica appeared here she was accompanied by Mr. Bernthaler at the piano.

The artistic manner in which he assisted the celebrated prima donna greatly pleased her and on last Thursday when he opened an express package he found a sterling silver cigarette case bearing the following inscription: "Carl Bernthaler from Lillian Nordica." A note from the diva accompanied the gift and read: "This little souvenir is but a slight token of my sincere appreciation of your exquisite accompaniments."

E. C. S.

### Sir Frederick Bridge's Critics

Sir Frederick Bridge, who is now in Canada lecturing on English cathedral music, once confessed that he owed a debt to his cook—a Wesleyan—for her assistance when he edited the new Wesleyan Tune Book some four years ago. But the greatest surprise he ever had in his life was when he was asked by a cabman who had driven him home, "Why did you take the 'Hallelujah Chorus' so fast at the Albert Hall, Sir Frederick?"

The celebrated conductor of the Royal Choral Society gravely gave his reasons for so doing, whereupon the cabman-critic asked him if he would perform Perosi's "Transfiguration" at one of the Choral Society's concerts and offered to lend him a copy of the score to look at.

While the workmen were preparing Westminster Abbey for the coronation Sir Frederick tried his hand at a fanfare on the trumpet, an instrument he knew very little about. The clerk of the works came to him and said:

"If you don't stop that row I shall have to do something. My men threaten to leave the job." That row was at once stopped.

Arthur van Ewyck, the Milwaukee baritone, now resident in Berlin, was one of the principal soloists at the recent Bach Festival held in Leipzig.

## KNICKERBOCKER COMPANY DISBANDS IN NEW YORK

Opera Season of Organization Headed by Padovani Begins and Ends the Same Evening

The Knickerbocker Grand Opera Company, the third organization to open a season of Italian opera in New York this Spring, began and ended an engagement at the Majestic Theatre on Monday of last week, with Verdi's time-honored "La Traviata" as the bill.

The bright, particular star of the company, Adelina Padovani, heralded as "the world's greatest coloratura soprano," appeared in the title rôle; but, while she seemed to please her audience, the impression she made upon the critics was such that the manager of the company deemed it best not to risk sinking money by giving further performances, a decision also induced by the small advance sales. Accordingly, those who had bought seats for "Il Trovatore" on Tuesday received their money back and were told that the company had been disbanded.

Mme. Padovani's husband is a Chilean, named Farren, who was confident that his wife would take New York by storm, and he was bitterly disappointed over the criticisms she received in the New York papers. In Boston last week she received most favorable notices, notwithstanding which, however, about \$4,000 was lost during the week. She is a native of Santaigo, and had sung with success in San Francisco, New Orleans and other large cities before coming East. It is thought that had less extravagant claims been made for her she would have fared better in the metropolis.

### Caruso Ends His Concert Tour

MONTREAL, May 18.—Enrico Caruso, the tenor, closed his first concert tour of the United States and Canada here to-night, with the largest and most enthusiastic audience Montreal has given a singer since the days of Christine Nilsson and Albani. He was presented with an illuminated address from his fellow-countrymen in this city.

### Mme. Goodson for Australia

Katharine Goodson, the distinguished English pianist, who is scheduled to tour America again next year, wrote to a friend in New York this week that she will leave England on July 3 for her first tour in Australia.

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## PEABODY STUDENTS IN FINAL RECITALS

### Preparatory Department and Diploma Pupils Present Excellent Programs

BALTIMORE, May 25.—The Peabody Conservatory Preparatory Department, May Garrettson Evans, superintendent, gave four final concerts, Wednesday, Thursday, Friday and Saturday evenings, in the East Hall. The participants were pupils of Ethel Abbott, Elizabeth Albert, Ethelind Ballard, Virginia C. Blackhead, Edith Cole, Elizabeth Coulson, Rose A. Gorfine, Carlotta Heller, Hattie Holthaus, Nettie R. Jones, Florence Jubb, Katherine E. Lucke, Blanche Parletta, Louise Randolph, Maud Randolph, Louise Requaardt, Susanna M. Warden, Nellie E. Waxter, Eliza McC. Woods, Mrs. Caroline W. Turner, Franz Bornschein, Alan Haughton and Frederick R. Huber.

The programs consisted of piano and violin solos and duets and vocal selections. The pupils were of the first and second elementary, first and second junior and first and second intermediate grades.

The Students' Orchestra, Franz Bornschein, conductor, and Elizabeth Albert, pianist, played Haydn's *Andante* from the "Imperial" Symphony, Mozart's Turkish March, Borelli's *Air De Ballet* and Henkel's *Andante* and *Allegro*. Julia Kailer played the *Allegro* from Mozart's Piano Sonata in C, accompanied by the Students' Orchestra, Wednesday evening, and the same number was played by Bernice Cole on Friday evening. The *Andante* from Mozart's Piano Sonata in C was played by Selma Tieferbaun accompanied by the orchestra, and Schytte's *Barcarolle*, for piano and orchestra, was given with Anna Ward at the piano. The Chorus Class of Women's Voices, Alan Haughton, conductor, sang Daniel's "Dream Song," Rubinstein's "Wanderer's Night Song," Mallard's "In the Merry May" and Denza's "Your Voice." Coombs's "God Shall Wipe Away All Tears" was sung by Eugenia Earp, contralto, and Chorus Class and William Burkheimer, Horatio Smith, Marshall West, Alan Haughton, J. L. Frankenfield and R. L. Horner. The Peabody faculty composers were represented on the programs by Franz Bornschein and George Siemmon. Mr. Bornschein's "Devotion and Gayety" for violin was played by Walter Geisel; "Reverie" and "Song Without Words," for violin, were played by Chancellor Wroe, and "Incantation," for violin, was played by Carl Ziegler.

Mr. Siemmon's "Ride a Cock Horse," for piano, was played by Rose Weinberg.

There were about two hundred participants in the four concerts and they received most hearty applause from the large audiences that attended each concert. The work of the pupils was far above the average and a credit to the preparatory department.

A diploma piano recital was given by Barrington Branch in the Peabody Conservatory concert hall on Monday evening before a large and enthusiastic audience. The program consisted of Bach-Tausig's *Toccata and Fugue* in D Minor; Beethoven's *Menuet* in E Flat; Chopin's *Sonata* in B Flat Minor; Brahms's *Variations* on a Theme by Paganini; Schumann's "Nachtstück" and "Vogel als Prophet," and Liszt's "La Campanella." Mr. Branch has studied in the Peabody Conservatory of Music for five years in piano and harmony.

Another diploma piano recital was given by Henrietta E. Holthaus in the concert hall last Tuesday evening. The program consisted of Bach-Tausig's *Organ Toccata and Fugue*; Beethoven's *Sonata* in C, op. 2, No. 3; Chopin's *Nocturne* in C Minor; Mendelssohn's "On Wings of Song;" Brahms's *Scherzo* in E Flat Minor; Liszt's *Etude de Concert* in D Flat; Arensky's *Etude de Concert*, op. 36, No. 13, and MacDowell's *Etude de Concert* in F Sharp. Miss Holthaus has studied in the Peabody Conservatory of Music for eight years in piano and harmony.

W. J. R.

## CHICAGO QUARTET TOURS THE SOUTH



QUARTET OF CHICAGO SINGERS

These Pupils of Frederick Bruegger Are Perbin Witte, Tenor; Mrs. Perbin Witte, Soprano; Helen Allmendinger, Contralto, and S. Titus, Basso

CHICAGO, May 25.—A quartet of Chicago choir singers are on a Southern tour. The quartet is made up of pupils of Frederick Bruegger, the Chicago teacher of singing. Perbin Witte, tenor, is soloist at the Warren Avenue Congregational Church; Mrs. Perbin Witte is the soprano soloist at the United Presbyterian Church; Helen Allmendinger, the contralto of the quartet, is soloist at the Woodlawn Presbyterian Church and Zion Synagogue, and S. Titus, the basso, is at the

Memorial Baptist Church and Central Presbyterian Church, Joliet, Ill. These singers will sing before the Kentucky Federation of Women's Clubs before their return. Miss Allmendinger and Mr. Titus will remain in the South during June filling recital dates, and in July the quartet will go East to sing at Chautauquas. The accompanist for the quartet is Bessie W. Parker, who is also Mr. Bruegger's accompanist.

C. W. B.

### BOY PIANIST DISPLAYS A REMARKABLE TALENT

Thirteen-Year-Old Kenneth Heun, Pupil of Emil Liebling, Gives Recital in Chicago

CHICAGO, May 25.—A piano recital by Kenneth Heun, a thirteen-year-old boy, given at Kimball Hall on the evening of May 18, under the auspices of his teacher, Emil Liebling, proved a revelation to those who were fortunate enough to be present. This boy has not only a finished technique equal to all demands of virtuosity, but a fine sense of tonal values, and a thorough repose of which many of his older colleagues may well be envious.

The Bach Fugue was played with authority, the Beethoven Sonata with thorough understanding, and a number of modern salon pieces were given with consummate artistry. An arrangement by his teacher of Joseffy's "At the Spring" was played with remarkable velocity, and the Mendelssohn Concerto was given with fine abandon. Mr. Volney L. Mills sang charmingly and showed excellent training in his work. Miss Orr's accompaniments were very satisfactory, and Mrs. Heun's violin playing proved most enjoyable.

C. W. B.

### "Nonsense Songs" for Detroit

DETROIT, May 25.—Elvin Singer will give a second presentation of Liza Lehmann's last song cycle "Nonsense Songs," comprising settings of lyrics from Lewis Carroll's "Alice in Wonderland," on June 2. Mr. Singer will sing the tenor and some of his pupils will assist him. Mary M. Murphy, one of his most promising students, will make her debut on this occasion. She is the daughter of Thomas F. Murphy, a prominent attorney of Harbor Beach.

Wynni Pyle, a pupil of Leschetizky, who has been teaching at The Castle, Tarrytown, N. Y., left this week for Europe to spend a year abroad in study and concert work.

### BALTIMORE ORATORIO IN CONCERT FOR CLERGYMEN

Florence Hinkle, Mrs. A. T. Jones, Reed Miller and Tom Daniel Soloists in "The Messiah"

BALTIMORE, May 25.—The Oratorio Society of Baltimore, Joseph Pache, conductor, sang Handel's "Messiah" at the Lyric Friday evening before a highly appreciative audience that crowded the hall. The oratorio was given for the benefit of the General Conference of the Methodist Episcopal Church, which has been in session all this month at the Lyric.

The soloists were Florence Hinkle, soprano; Mrs. Anna Taylor Jones, alto; Reed Miller, tenor, and Tom Daniel, basso. The solo parts were all admirably rendered by the distinguished soloists and they received a royal reception. The singing of the chorus of 300 voices was of the usual high standard of the Oratorio Society. The large orchestra did its part most effectively. G. Wright Nicols was the organist.

During the singing of the "Hallelujah Chorus" the audience arose and remained standing until its conclusion. The rendition of the oratorio was highly successful, and at its conclusion Director Joseph Pache was the recipient of hearty congratulations.

W. J. R.

### Harper Honored in Appleton

APPLETON, WIS., May 25.—In appreciation of his splendid work as director of the Lawrence University Glee Club, a gold watch has been presented to William Harper, of New York, to whom is due much of the club's success during the past season. The watch bears the inscription: "Presented to William Harper by Lawrence University Glee Club, 1908." The presentation took place at the annual banquet of the club held at one of the leading hotels of the city. William Harper was again chosen as director for the ensuing year and the entire evening was in the nature of an ovation to the director.

M. N. S.

## LOUISVILLE HEARS ITS OWN ORCHESTRA

### Brilliant Concert by Philharmonic Society under Victor Rudolph's Baton

LOUISVILLE, May 25.—The Louisville Philharmonic Society, after a long silence, gave one of its delightful orchestral concerts at the Masonic Theatre on Saturday evening, with Victor Rudolph conducting, and with the assistance of Charles Letzler, violinist, and Mrs. William Davenport, soprano, Mrs. Carrie Rothschild Sapinsky acting as accompanist and proving a sympathetic and sure background for the artists.

Mr. Letzler's numbers were Wieniawski's *Concerto* and Dvorak's "Humoresque." Mrs. Davenport sang the following group: "The Lamp of Love," Mary Turner Salter; "Morgen," Richard Strauss, and "Pastorale" by Veracine. Much was expected from both soloists and they sustained their reputations admirably.

The orchestra under Mr. Rudolph's baton worked smoothly and easily and made a most excellent showing in the following numbers: Overture to "Preciosa," von Weber; *Andante* and *Finale* of Haydn's "La Chasse" Symphony; Bach's *Air* on the G String; the "Mermaid's Dance" of Mildred Hill, orchestrated by Victor Rudolph (both Louisville artists), and Moszkowski's ballet music from "Malaquena Boabdil."

The Philharmonic Society, crippled for a time by the withdrawal of its conductor, Karl Schmidt, has found worthy successors to Mr. Schmidt in its present conductors, Messrs. Rudolph and Surmann, who direct alternating concerts, each showing that sureness and mastery of interpretation that makes the successful orchestral leader.

H. P.

### MUSIC IN TORONTO

#### Dr. Albert Ham Discovers Increase in Number of Competent Singers

TORONTO, May 25.—That the number of competent singers is greatly on the increase in this city is shown by the fact that the applications for membership to the National Chorus are about double that of any previous season and the director, Dr. Albert Ham, will be enabled to make a selection that will assure the musical success of the coming performances.

Eveline Ashworth, pupil of Dr. F. H. Torrington, has been appointed soprano soloist of the Sherbourne Methodist Church.

The vocal pupils of Dr. F. H. Fletcher will give a recital in Conservatory Music Hall on Wednesday, May 28.

Ella Hudson has been appointed soprano soloist at the Annette Street Methodist Church, West Toronto.

James Hannah has been appointed tenor soloist at the Northern Congregational Church.

Dr. Albert Ham has just published a military march entitled "Canada," which has the requisite swing and in a happy manner combines the old air "Le Drapeau De Carillon" and the "Maple Leaf."

An excellent program of piano music was given by some pupils of J. D. A. Tripp at Conservatory Hall on Monday evening last before an audience that completely filled the auditorium. Those taking part were Constance Martin, Maude E. Claxton, Frances M. Beatty, Marion Bilton, Gertrude Thompson, Rae McL. Stuart, Marion F. Lewis, Dorothy Goulding, Lucille Couch and Robert J. Coughlan.

H. H. W.

#### Milwaukee Organist to Play in Ohio

MILWAUKEE, May 25.—Harry F. Schenuit, of the Schenuit Conservatory of Music, one of the foremost organists of the Northwest, will dedicate a new pipe organ at the Epworth M. E. Church at Lima, Ohio, on June 2.

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"She has a fresh, clear, high voice of beautiful quality and exquisite technique," wrote a New York reviewer not long ago, a verdict that echoes the opinions expressed in other cities that have heard her. She has filled many important engagements in concert and oratorio work during the past season and has many bookings ahead for next year.

Miss Gescheidt, though American by birth, is the daughter of French parents and comes of a family that for generations has distinguished itself in various branches of art. These artistic tendencies seem to have culminated in endowing her with all the requisites for a successful career as a singer.



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A. L. J.

## JERSEY ORCHESTRA SEASON

## Rahway Symphony Society Ends Its Year with Creditable Concert

RAHWAY, N. J., May 25.—The musical season in Rahway ended with the recent concert by the Rahway Symphony Orchestra, an organization of thirty-five musicians under the efficient direction of Charles Russell Melick and the business management of Mr. Melick, and Mr. and Mrs. Dr. F. W. Sell.

The director of the orchestra is also choir-master of St. Paul's Episcopal Church, and is a good director and a thorough musician. Under his baton the organization acquitted itself creditably, playing a difficult program brilliantly. The director's command over his players was at all times apparent, especially so in the Italian Symphony of Mendelssohn, which was given a scholarly reading.

The soloist was Alice Radcliffe Fogg, who

## Miss Mildenberg's Summer Plans

Josephine Mildenberg, the gifted young New York soprano, will, at the close of her season here, on June 15, go to Duluth, Minn., where she will have a large class of vocal students, including many of the prominent families of that city. During her stay in the West Miss Mildenberg will give several recitals, including songs by her brother, Albert Mildenberg, who is now in Berlin, where his works are meeting with great success.

Leonid Sobinoff, the Russian tenor, aroused enthusiasm in Berlin not long ago. He is a favorite with the women.

## MUSIC IN AMES, IOWA

## Herbert L. Houston, of Chicago, Engaged for Conservatory Faculty

AMES, IOWA, May 25.—Herbert L. Houston, the Chicago violinist, has been engaged as violin instructor in the Ames Conservatory of the Iowa State College and will enter upon his duties at once. Mr. Houston is a pupil of Witek, Hartmann and Sevcik.

Recently the choir of the college chapel, under the direction of Alexander S. Thompson, rendered Stainer's "Crucifixion." The soloists were Mrs. Thompson, Alexander S. Thompson and Alexander W. Thompson.

As part of the commencement exercises on Monday evening, June 1, the College Choral Society of eighty voices will render Handel's "Messiah." The soloists will be Agnes Petring, Garnet Hedge, Frederic Martin and Mrs. Clara D. Thompson. In the afternoon of the same day a miscellaneous concert will be given, with Frederic Martin and Agnes Petring as the principal soloists.

## MARION WEED IS RECOVERING

## Thrown from Carriage, but Suffers Principally from Shock

ROCHESTER, N. Y., May 25.—Marion Weed, the opera singer, who was thrown from her carriage here a few days ago, receiving bruises about her head and shoulders, is not injured so seriously as it was at first supposed, but is still suffering from shock and is under the care of a physician.

Miss Weed was out driving with her father and was sitting in the carriage alone when a dirt wagon ran into it and the vehicle was overturned.

Ludwig Wüllner, the German *lieder* singer, who is to make his first tour of America next season, was recently decorated by the Duke of Anhalt with the Knights' Cross of the first class of the Order of Albrecht the Lion.

A new one-act opera entitled "La Marana" by Florencio Odéro, a composer hitherto entirely unknown, has been produced at Nice.

## A MARYLAND FESTIVAL

## Choral Society in Frederick Gives Three Concerts with Soloists

FREDERICK, MD., May 25.—The final recital of the musical festival by Frederick's Choral Society, which began Monday night, was concluded Tuesday before another large and fashionable audience. Turning to a somewhat lighter vein, the society gave with artistic effect the cantata, "The Swan and the Skylark," immediately followed by Gounod's beautiful "Gallia."

Tuesday afternoon the Boston Festival Orchestra Club gave a matinee performance which was largely attended. Mme. Florence Mulford, contralto, sang the "Flower Song" (Siebel), from "Faust," in a manner that aroused much applause. The work of the club equaled anything ever heard in Frederick.

In addition to Dr. Ion Jackson, tenor, Frederic Martin, basso, and Josephine Knight, soprano, who were the soloists Monday night Mme. Florence Mulford, contralto, sang Tuesday night. She made a most favorable impression.

After the festival Maurice G. Beckwith, the society's director, informally entertained the chorus, orchestra and soloists at his studio.

The society has 150 associate members, nearly 100 active members and twenty-two subscribing members. Its organization is entirely local and its aim is to give to the lovers of music an annual festival of classical music at which some of the more prominent vocalists of the country participate as soloists.

W. J. R.

## Will Study with Joseffy

NEW HAVEN, May 26.—The many friends of Antoinette Brett, of No. 77 Woolsey Street, a talented pianist, will be interested to hear that she has been accepted as a pupil by Raphael Joseffy.

W. E. C.

"The Cricket on the Hearth" is the name of one of the latest operatic novelties produced in Italy. The composer of this new lyric version of the story used by Karl Goldmark is Riccardo Zandonai.

The piano pupils of the Baugert Studios gave a recital in Buffalo this week.

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## OPERA IN SMALL ITALIAN CITY SURPRISES AMERICAN GIRL

BARI, ITALY, May 18.—When I arrived here a short time ago I learned that there was a season of opera under way, but as the regular seasons are always in Winter in Italy, and especially in Lent, I expected merely mediocre singers, the typical Summer company, in fact. I was destined to be surprised in several ways.

In the first place, Bari possesses a large new theatre, the Teatro Petruzzelli, built in 1903, situated on an open square, close to the sea. It is a fine building, surmounted by a dome. With an entrance and foyer provided with handsome marble floors, a broad staircase leading up to the boxes and the walls adorned with statues, it makes an excellent impression. There are ninety boxes and three galleries, while the orchestra must accommodate nearly 500 people. The stage is very large, of great depth, as was shown in the second scene of Act II of "Aida," the first opera I heard. The stage manager is Rodolfo Tetrizzini, a brother of Luisa Tetrizzini and Eva Tetrizzini-Campanini.

The scene-shifting in "Aida" was skilfully effected, the settings were adequate, the chorus was excellent and it soon became evident that the artists were quite out of the ordinary, and this, too, in spite of the fact that they were all tired—four performances of this heavy opera were given in five days.

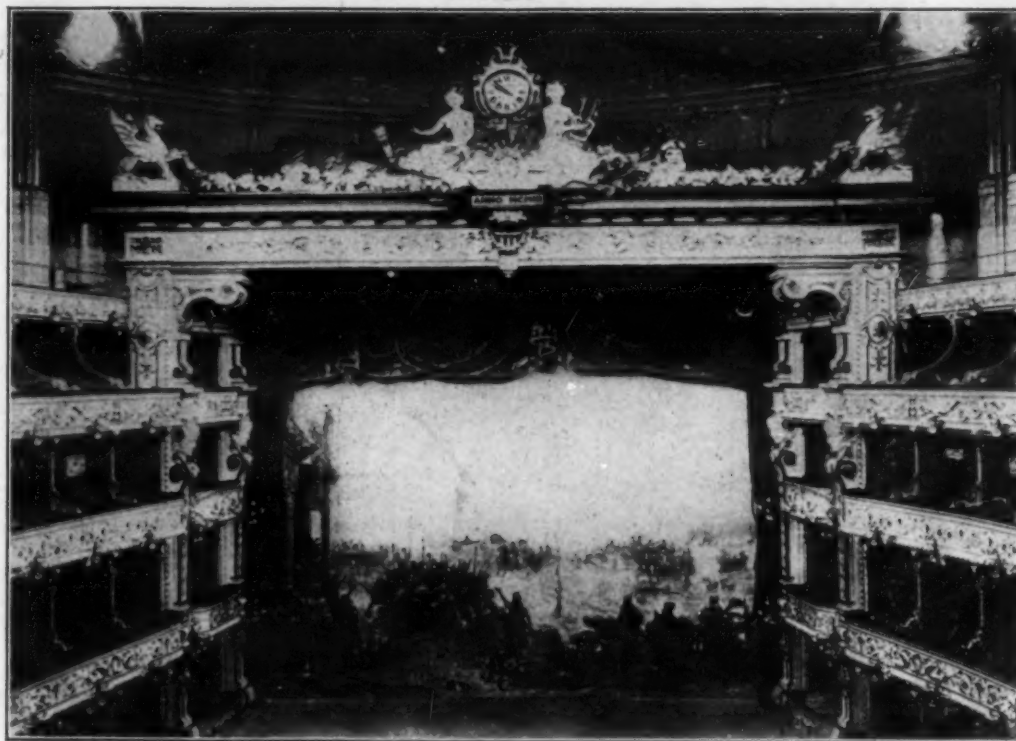
The protagonist, Cecilia David, a Russian, was ill, but after the first act, when she was evidently saving herself, she displayed an excellent dramatic soprano, warm and rich. But the *Amneris*, Ladislava Hotkoska, has a mezzo-soprano of such beauty and power that it will be surprising if she is not soon heard in America.

A native of Warsaw, Poland, she first studied in that city with no intention of a public career. Then she went to Paris and studied with Jean de Reszke, and during his absence in America with Mme. Escalais. Six years ago she made her operatic debut in Warsaw in Moniuszka's Polish opera, "The Countess." She remained there for three years, then came to Italy, where she has sung in a number of cities, as well as in Lisbon. Next Autumn she sings in Bologna, during the important opera season there.

The tenor, Nicola Fusati, is another singer who will not long be unknown to Americans. He was until recently a physician, and, although engaged during the past season at La Scala, had no opportunity to sing, since the opera for which he was engaged was not given. His voice is beautiful, with fine, ringing high tones. In speaking of the *Amonasro*, Domenico Viglioni-Borghesi, I must again resort to superlatives. His voice is a magnificent baritone of unusual power; his make-up, too, was admirable.

The only other opera given so far during this extra season has been "Mignon," in which the title rôle was taken by a gifted young singer named Marta Currellich, from Trieste, who has quite a reputation in Italy. The supporting artists were not as good as those in "Aida," but sufficiently satisfactory. Mile. Currellich, however, will undoubtedly be heard of in other countries.

For this extra season the prices at the theatre were raised on account of the reputation of the artists engaged, and it may interest Americans to know what these "high" prices were.



INTERIOR VIEW OF TEATRO PETRUZZELLI IN BARI

For the best boxes, the first and second tiers, holding six, the prices are \$2.80 and \$3.20, and for those of the third tier, \$1.20, with in each case an extra charge of forty cents admission for each person. Orchestra chairs, usually oc-



LADISLAVA HOTKOSKA

Remarkable Polish Mezzo-Soprano at the Opera in the Italian City of Bari

cupied by men, although women also sit there, cost seventy and forty cents, balconies, ten and twenty cents, plus the forty cents admission. But for the uppermost gallery the charge for a seat, including admission, is twenty, fourteen or ten cents, according to location. For "Aida"

the house was full, and promptly at the hour set for the opening this upper gallery began demonstrations, whistling and stamping during the few minutes that elapsed before the orchestra began the overture.

Bari recently celebrated the feast of the city's patron saint, San Niccolo. Special musical services were held in the saint's church, and on the closing day the "antique image," which had been carried out into the bay on two gaily decorated fishing boats lashed together, and then brought back to a temporary pavilion, was restored to its abode, the Basilica. The bands that had come from various neighboring towns, one even from Ragusa, Dalmatia, played until midnight, when all was over. These bands had played almost continuously in various parts of the city for four days, from six in the morning until nearly midnight, and most of them were very good. Grand opera selections were interspersed with marches and a few popular airs, among them the American "Hiawatha."

The theatre here in which opera was formerly given, before the opening of the new Teatro Petruzzelli, the Teatro Piccinni, named for the composer who has been styled "Gluck's rival," is closed now, but is shortly to undergo extensive alterations and be greatly enlarged. Eduardo Castellano, the tenor, who has frequently sung in concerts in America, made his debut at this opera house in "Il Trovatore." As the manager of the new opera house assured me, "an artist that appears with success in Bari has a successful subsequent career."

On the front wall of this theatre is a marble tablet to the memory of Niccolo Piccinni, in the square opposite is a statue of him, and on the Piazza Mercantile, at the corner of a narrow alley, a laurel wreath is affixed to the wall of the house on the right-hand side, while below it a marble tablet calls attention to the fact that in a house in this *vicolo* Niccolo Piccinni was born on January 16, 1728, and that the tablet was

erected in 1882. A few steps bring one to the house itself, an ordinary three-story tenement, now painted white. Here another tablet proclaims it as the composer's birthplace. The houses in this, the old, section of Bari are now occupied almost entirely by the working class.

ELISE LATHROP.

## SAN FRANCISCO HEARS DAMROSCH ORCHESTRA

Notable Series of Concerts, with Two at Greek Theatre at Berkeley, Mark Close of Season on Coast

SAN FRANCISCO, May 25.—The climax of the music season here was reached with the series of concerts given by Walter Damrosch and his New York Symphony Orchestra. The series opened with two concerts on May 17 at the Dreamland Rink, at the first of which the leading features were Tchaikowsky's "Symphony Pathétique," and two notable musical novelties—Smetana's symphonic poem, "The River Moldau," and two movements from "A Little Symphony for Wind Instruments," by Gounod. The prelude to "Lohengrin," two Bach works and the adagio and finale of the Mendelssohn Violin Concerto played by all the first violins in unison completed the concert.

The second concert was a popular one given with Mme. Mary Hissem-de Moss, soprano, Alexander Saslavsky, violinist, Henry Bramsen, cellist, and Mr. Damrosch himself at the piano, as soloists. The "Serenade" for violin, piano and cello, by Saint-Saëns, was rendered, and another number was a set of variations of popular German songs by Ochs, in which were imitated styles of Verdi, Wagner, Gounod and a number of others.

Monday, May 18, and Friday, May 22, were Wagner nights; Tuesday, May 19, was given over to Beethoven; on Wednesday, May 20, there was Russian, Polish and Bohemian music; on Thursday, May 21, French-Italian, and on the afternoon of Saturday, May 23, a Young People's Concert, with a festival chorus of two hundred.

On the afternoon of Thursday, May 21, and on the evening of Saturday, May 23, two concerts were given at the Greek Theatre, the first program including Schumann's Fourth Symphony, Liszt's First Hungarian Rhapsody, Handel's Concerto Grosso for double wind choir and strings, Wagner's "Ride of the Valkyries," and two dances from Gluck's "Orfeo."

The Saturday concert contained classic, romantic and popular works, and all the soloists again appeared. Tchaikowsky's "Romeo and Juliet," Grieg's "Peer Gynt" and MacDowell's "Two Songs of Roland" were features.

### Miss Hudson to Sing at Ocean Grove

Caroline Hudson, the gifted young soprano has been engaged for a number of appearances with Tali Esen Morgan's Festival Chorus at Ocean Grove, N. J., this Summer.

Henri Hirschmann, whose new opera, based on Victor Hugo's "Hernani," has been sung with great success at Liège, is a very popular composer in Belgium, although his fame has not spread to other countries. During the last two years more than 250 representations of his works have been given in Belgium.

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## Caroline Hudson a Singer Who Has Won Ready Recognition in Her Own Country

Caroline Hudson's career illustrates how ready the American public is to accord honor to whom it is due. This young Cleveland soprano has rapidly come to the front, until now she has attained a foremost position on the concert stage of this country. When she was scarcely grown up, her voice manifested such exceptional possibilities that after a brief period of study here she was sent abroad, where she became a favorite pupil of Mme. Morgensteine, court teacher of Norway and Sweden. At the old castle at Tonsberg, Norway, Miss Hudson received daily instruction in singing and studied German *lieder* and grand opera rôles. Members of the royal family attended the musicales at which she sang, and it was at this time that the late Edvard Grieg heard her and began to take a personal interest in her career.

Later Miss Hudson returned to New York to study with Georg Henschel, with whom she went to Scotland last year for further instruction in oratorio and concert. Her repertoire includes all

the standard oratorios and cantatas, as well as a long list of German *lieder* and French and Italian arias. Besides her distinction as a singer she is an accomplished pianist, a branch of the art that few concert singers cultivate to any extent. She has frequently given performances of from twelve to fifteen songs, playing all the accompaniments herself.

This young artist, during the short time she has been before the American public, has already appeared with the New York Oratorio Society, under Frank Damrosch, in Bach's "St. Matthew Passion," the Pittsburgh Orchestra, the Cleveland Harmonie Society, the Cincinnati Orchestra, the Jersey City Choral Society, the Ohio Liedertafel of Akron, the Cleveland Fortnightly Club, and at the Lansing (Mich.) Festival, and has given recitals in Buffalo, Detroit, Toledo, Amsterdam, N. Y., Newburgh, N. Y., Oberlin and Wooster. This Summer she will sing at Chautauqua, N. Y., and in the Fall she will begin a season which from present indications promises to be a most busy one.

## MUSIC IN PHILADELPHIA

### Commencement Exercises at Various Conservatories—A Recital for Two Pianos—Director and Entire Choir Resign from Wissahickon Church

PHILADELPHIA, May 25.—Commencement days at the various musical academies are here and many pupils are ready for diplomas. The closing exercises of the Philadelphia Musical Academy were held in Musical Fund Hall on Saturday evening. Teachers' certificates were awarded to A. Gertrude Meng, Anne Thompson, Minnie Lewis, Irene K. Meoget and Le Roy Fraim. The piano graduates were Dorothy Bauer, Blanche Eastburn, Sarah Finch, Henrietta Herman, Minnie Lewis, Ethel M. Scott, Anna Semple, S. Lillian Shaw, Rebecca Wellenbach, H. Stanley Grey and Lucien Phillips. M. Rhea Jackson was a violin graduate. An excellent program was rendered by the graduates, by the pupils' orchestra and by Grace A. Rowe, who received the gold medal, and Pauline J. Becker, to whom was awarded the diamond medal for excellence. The annual Spring concert of the Germantown branch of the academy will be held on Wednesday evening. The pupils who will appear are Sarah Finch, M. Mann, M. Staake, B. Hofkin, Dorothy Reed, Lillian Shaw, Alma Grafe and Ada McIntyre.

The advanced pupils of the Metropolitan College of Music, in West Philadelphia, gave a well-attended concert last Thursday evening, assisted by Frederick E. Hahn, violinist. The pupils who took part were Edith B. Seiber, Elizabeth Godshall, Pauline Gray, E. Linda Haines, Marion S. Phillips, Jesse F. Glover, Elsie B. Harvey, Mrs. J. W. Powell, Mrs. E. D. Phillips and Arthur Lees.

The sixth annual concert by the pupils of the Hahn School of Music was given in Witherspoon Hall Saturday afternoon. A number of violin, piano and vocal solos were rendered before a large and appreciative audience. To-morrow evening, at the Orpheus Club rooms, a special concert for all the pupils of the Juvenile Department, who were unable individually to take part in Saturday's affair because of the length of the program, will be held.

A recital for two pianos was given on Saturday by Nellie Wilkinson and Stanley Addicks, of the faculty of the Combs Conservatory, in the concert hall. The program was rendered before the pupils of the school and many invited guests.

An enjoyable musical entertainment was given in the Carmel German Presbyterian Church last Tuesday evening, when the cantata "The Great Light" was rendered by the combined choirs of that church and the Bethel Presbyterian Church. Katharine Haughwout was the

director and Theresa Hund organist. The soloists were Mrs. M. D'Aras Cuy, soprano; Mrs. Albert Kline, alto; Dr. Thomas Currie, tenor, and William Curtis, bass.

Ernest Felix Potter gave the second of his series of organ recitals before a representative and appreciative audience at St. Michael's Church, Germantown, last Saturday afternoon.

For reasons that have not been explained to the public, Robert Wooley, director, and fifteen members of the choir of the Wissahickon M. E. Church have resigned. Neither the pastor of the church nor any members of the choir will explain the cause for the resignations.

The performances by the Aborn Opera Company at the Grand Opera House continue one of the chief musical attractions here. The organization has made quite a financial success, having been well supported by the public. The performance of "Aida" last week showed the company's strength to an appreciable degree. "Hoffman's Love Tales," "Carmen" and "Martha" are this week's features. It is likely that a series of lighter operatic productions will be rendered after the fulfillment of the present grand opera schedule.

"Andon," a musical drama in one act, will be given by the Browning Society to-morrow evening at the Broad Street Theatre as one of their anniversary play features. The lines of the drama were written by John Luther Long and the music composed by Wassili Leps, both members of the society. It will be interpreted by Nicholas Douty, Francesca Caspar, Beatrice Walden and a chorus, accompanied by the Philadelphia Orchestra. S. E. E.

### Marguerite Liotard Pleases Brooklyn

Marguerite Liotard, the popular young soprano, made a deep impression at her recent appearance in Brooklyn, when, with the Neidhardt String Quartet, she gave a "May Morning of Song." Her numbers included arias from Rossini's "Il Barbiere di Siviglia," Charpentier's "Louise" and Thomas's "Mignon," Liszt's "Die Lorelei," and compositions by Pergolese, Henschel, Becker, Willeby and Woodman. One critic wrote: "She was equally at home in French, German, Italian and English songs. The selections showed the perfect quality of her voice and the variety of her taste."

Miss Liotard, who is one of Elizabeth Clark-Sleight's most accomplished pupils, sang this week for the Woman's Club of Montclair, N. J.,

and will give a chronological recital of French songs at the Jersey City High School on Monday. She has also sung this season for the Prospect Club, the Church Charity Foundation, the Chaminade Club and the Schumann Club of Brooklyn, the Daughters of Ohio Meeting at the Waldorf-Astoria, at the Prospect Club's Luncheon at Delmonico's and for the Chiropean Club of Brooklyn.

### FESTIVAL IN PITTSBURG

#### Frohsinn Singing Society Gives Concert Before 2,000 Auditors

PITTSBURG, May 25.—Two thousand persons attended the second May festival of the Frohsinn Singing Society last Friday night at Exposition Music Hall, the chorus and orchestra being under the direction of Hans Glomb, and all acquitted themselves with credit. On the list of soloists were some very good artists, among them being Mrs. Agnes Vogel-Roberts, Martha Doeblin, Louis Vierheller, Karl F. Hammel and J. Sorlin. Mrs. Vogel-Roberts added another to her long series of successes. Miss Doeblin was hailed as a new star and received a flattering ovation. In the famous aria from "Der Freischütz" she revealed considerable strength as a mezzo-soprano and a voice of fine quality. As an encore she sang Schubert's "Thine Is My Heart." Mr. Vierheller in the "Preislied" and Mr. Zulauf in the "Song of the Evening Star" from "Tannhäuser" made a good impression. E. C. S.

### Recital at Miss Chittenden's School

An interesting recital was given at the American Institute of Applied Music, No. 212 West 59th Street, New York, last Saturday evening, when the high standards demanded and excellent work done at Miss Chittenden's school were once more demonstrated.

Performances of conspicuous merit were contributed by Emmett Shortelle, who sang "Drink to Me Only with Thine Eyes" and Clayton Johns's "I Love and the World Is Mine"; Reta Ross, who played Fauré's Impromptu for piano; William Small, who played Viextemps's "Ave Marie" for violin, and Isabel Carmen Bonnell, who played Debussy's "Garden in the Rain" and Sieveking's Waltz in D for piano. Other talented performers were Samuel K. Trimmer, Louise Murray, Gertrude Spindle, Franz Elmer Jensen, May G. Daland, Rosalind Barcus, Islay MacDonald, Witta Thomas, Calla MacNamee, Katherine Walker and Margarette Webb Holden.

### Dippel Seeking Voices for Chorus

LONDON, May 23.—Andreas Dippel, of the Metropolitan, has had a busy week here trying the voices of choristers at Covent Garden for the new German chorus for the Metropolitan. "Before I left New York," he said yesterday, "I reduced the chorus we had to twenty-one persons. We shall get the remainder of the seventy-five we intend having from London, Berlin and Vienna. Then we shall have an Italian chorus of seventy-five voices, so that our full chorus will be one hundred and fifty instead of less than one hundred."

### Benefit Performance for Mapleson

LONDON, May 26.—A big testimonial benefit performance is being arranged for Col. Henry Mapleson. It is to be given in His Majesty's Theatre next month. Col. Mapleson says that the bankers have already received \$10,000 for subscriptions to it, which greatly delights the heart of the former impresario.

## PHILA. ORCHESTRA'S DEFICIT DECREASED

### Past Season Most Successful in Its History—Election of Officers

PHILADELPHIA, May 26.—The smallest deficit of any season was reported at the annual meeting of the Philadelphia Orchestra Association, held last Tuesday. A large increase in attendance at the concerts was shown. The report of the operations of the association for the year indicated a decrease of \$2,761.72 in the amount of deficit as compared with the year 1906-07, and a decrease of \$7,923.36 as compared with the deficit of the year 1905-06.

The election for the year 1908-09 resulted as follows: Alexander Van Rensselaer, president; Thomas McKean, vice-president; Andrew Wheeler, Jr., secretary; Arthur E. Newbold, treasurer; board of directors, Mrs. W. W. Arnett, Charles A. Braun, George Burnham, Jr., John H. Converse, Richard Y. Cook, Eckley, B. Cox, Jr., Mrs. A. J. Dallas Dixon, Miss Mary K. Gibson, Clement A. Griscom, John H. Ingraham, Edward I. Keffer, C. Hartman Kuhn, Edward G. McCollin, Thomas McKean, Arthur E. Newbold, Clement B. Newbold, James W. Paul, Jr., Mrs. F. H. Rosengarten, Edgar Scott, E. T. Stotesbury, Miss Anne Thomson, Alexander Van Rensselaer, Andrew Wheeler, Jr., Miss F. A. Wister; executive committee, Richard Y. Cook, Mrs. A. J. Dallas Dixon, Edward G. McCollin, Thomas McKean, Arthur E. Newbold, G. Heide Norris, James W. Paul, Jr., Miss Anne Thompson, Alexander Van Rensselaer, Andrew Wheeler, Jr. S. E. E.

### DUFAULT'S CANADIAN TOUR

#### Tenor Will Participate in Tricentennial at Quebec

Paul Dufault, the popular tenor, who, on May 1 last, was reengaged as soloist of the Pilgrims' Church, Brooklyn, for the ninth consecutive year, will on June 15 start for Canada for an extensive concert tour, and is already booked for twenty-five engagements. Mr. Dufault is to be the soloist at the concert to be given in July in honor of the Prince of Wales during the Tricentennial in Quebec.

Mr. Dufault gave a recital in Springfield, Mass., on Monday, May 25. This has been one of his most successful seasons in New York.

### Brooklyn Orchestra at Annual Dinner

The members of the Hoadley Orchestra of Brooklyn held their annual dinner on Tuesday of last week, which occasion completed the nineteenth year of the organization. The orchestra was organized by Eli Hoadley, who was its first leader, and has had for its conductors since that time many well-known musicians, including John Hyatt Brewer, Carl Venth, Theodore Johns, Joseph Lacalle, Rafael Navarro and others. Its present conductor is Richard Shuebruck.

### Death in Grand Opera

(Charles Henry Meltzer in the New York American)  
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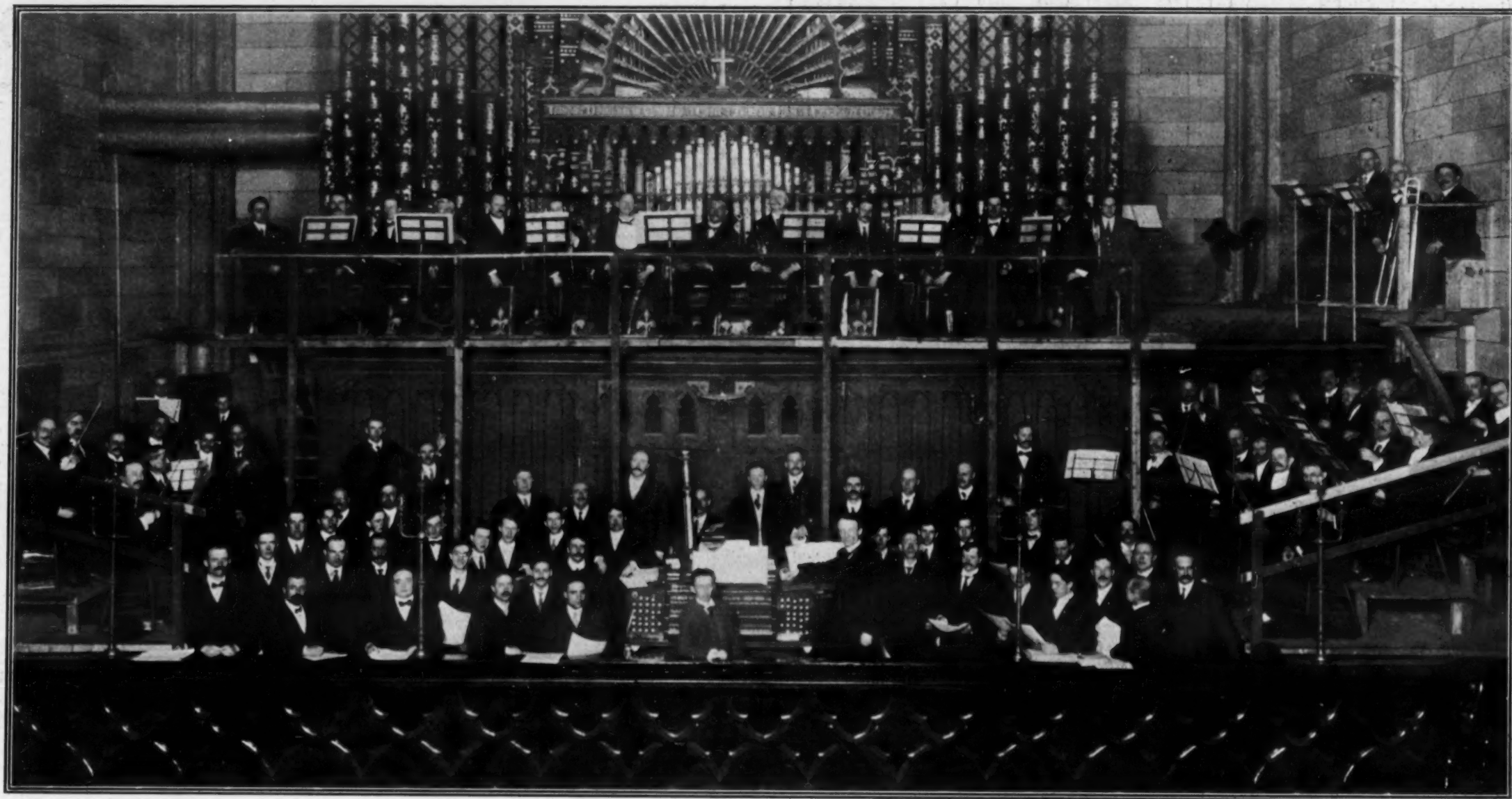
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## ST. PATRICK'S CATHEDRAL CHOIR IN SPECIAL MUSICAL SERVICE



This Photograph Shows the Excellent Men's Choir of St. Patrick's Cathedral—J. C. Ungerer, the Organist and Director, Is Seated at the Keyboard in the Center—Members of Philharmonic Orchestra Augmented the Musical Forces at the Recent Jubilee Service, on Which Occasion This Picture Was Taken

Photo Copyright by E. F. Foley, New York, 1908

## PUPILS OF MISS WARE SING

## Frances Caspari and Charles Relyea Give Joint Recital in New York Studio

Frances Caspari, dramatic soprano, and Charles Relyea, baritone, two gifted pupils of Harriet Ware, gave a recital on Tuesday at the Studio Building, West 67th Street, New York, before a large and well-pleased audience. Miss Caspari, who has natural gifts of a high order, first sang an aria from "Samson et Dalila" and later two of Miss Ware's songs, "The Song of the Fay" and "The Cross," for which she was so enthusiastically applauded that she added as an encore Teresa del Riego's "Happy Song."

Mr. Relyea displayed a full, rich, resonant and admirably trained baritone in Schubert's "The Wanderer," Schumann's "Ich grolle nicht," Richard Strauss's "Twilight," Tchaikovsky's "Serenade," Miss Ware's "Forgotten Land," Liza Lehmann's "Myself When Young," Elgar's "The Pipes of Pan," and Albert R. Gallatin's manuscript song "In the Hush of the Autumn Night."

Walter Russell, the artist, played the "Tannhauser" Overture on the pipe organ, and the Misses Bosworth and Kesson and Fred Erickson supplied the accompaniments.

Mr. and Mrs. Herman Devries and their sister, Blanche Adler, will sail for Europe on *La Savoie* June 18. They expect to visit Paris, Tarasp, Switzerland, and will also tour Germany, Holland and England, returning to the States September 5. Mr. Devries is a prominent member of the Chicago Musical College faculty.

Fifteen pupils of Mrs. Mary White Mullen, the vocal teacher of Boston, gave an interesting recital at Symphony Chambers Hall on May 26. The selections covered a wide range and showed the versatility of both the pupils and their teacher.

## MUSIC IN ST. LOUIS

## Creatore Plays in Hot Auditorium—Galloway Organ Pupils in Recital

ST. LOUIS, May 24.—Creatore had a promising opening last Saturday night at the Jai Alai, where he will play a four weeks' engagement. There is nothing to hurt the grotesque bandleader but the heat. It is very warm in the Jai Alai, which was never designed for a Summer resort.

Charles Galloway's organ pupils gave a recital Wednesday at St. Peter's Church. It was practically a commencement exercise and showed Mr. Galloway to be one of the great teachers of organ music, competing with the best in the East and elsewhere.

Mrs. W. A. McCandless has just been elected president of the Morning Choral Club, the fashionable women's singing society here. Mrs. Halsey C. Ives resigned and took Mrs. McCandless's place as vice-president. These two ladies have done more than any others in St. Louis to keep up the standard music, create enthusiasm and form a sort of stand-by for the Symphony Society. Few women, even professionals, are as highly educated musically as Mrs. McCandless and Mrs. Ives.

E. H.

## Helen Waldo's New Position

Helen Waldo, the well-known New York contralto, gave recitals last week in East Orange and Paterson, N. J., making a pronounced success with her audiences. On May 1 she entered upon her new duties as soloist at Warburton Avenue Baptist Church, Yonkers, N. Y.

Elizabeth Haynes, the young Boston soprano, assisted Harold Nason in his recent recital at Ogontz School, Ogontz, Pa., and in Philadelphia, making a most favorable impression. Miss Haynes is a pupil of Mrs. Ratcliffe Caperton.

## SAGINAW, MICH., FESTIVAL

## Interesting Concert Series with Distinguished Soloists and Orchestra

SAGINAW, MICH., May 25.—The eighth annual Saginaw May Festival, given under the management of the Saginaw May Festival Chorus, was the most successful that has ever been held here. When it was first established as the only festival of the State outside of Ann Arbor, it was freely predicted that it would not survive more than one season, yet, so successful has it been, that its establishment has been followed up by many other cities in the State.

The Theodore Thomas Orchestra, Frederick A. Stock, conductor, and the May Festival Chorus, directed by J. G. Cummings, assisted by such soloists as Corinne Rider-Kelsey, Janet Spencer, Edward Johnson, Herbert Witherspoon, Bruno Steindel and Josephine Jacoby, gave three programs, which the Saginaw critics are sure have never before been equaled in Michigan.

At the first concert Mendelssohn's "St. Paul" was the leading work and was supplemented by a lyric suite of Grieg. At the second concert the orchestra played Beethoven's Seventh Symphony beautifully. The third and closing concert was given over to a brilliant production of Rossini's "Stabat Mater." The chorus gave an excellent account of itself, and there was much interest in a waltz by Mr. Stock, the production of which, at this festival, was insisted upon, and was brilliantly played and much applauded.

As a finale to the festival the orchestra played Tchaikovsky's "1812" Overture.

The last of a series of musicales arranged for the Strollers' Club of New York by Clifford Wiley, the baritone, was given in the club's theatre on Monday evening. The soloist was Florence Hinkle, soprano,

## PADOVANI AT THE AMERICAN

## Coloratura Soprano with the Italian Opera Company Makes Success

Ivan Abramson's Italian Opera Company auspiciously opened its fourth week at the American Theatre on Monday with a performance of "Lucia di Lammermoor" in which Adelina Padovani made her first appearance and sang the title rôle. In the circumstances it is not surprising that she was a bit nervous, but by the end of five minutes she established sympathetic relations with her audience and her welcome could hardly have been more enthusiastic.

"Carmen" had been announced for Tuesday evening, but it was necessary to change and substitute "Cavalleria Rusticana" and "I Pagliacci"; Wednesday afternoon "Faust" was given, on Wednesday night "Rigoletto" with Mme. Padovani, and Thursday night "Aida" with Tina Desana in the title rôle; for Friday a gala performance and testimonial to Director Abramson is announced, in which will be included the first act of "Trovatore," prologue and second act of "I Pagliacci," the mad scene from "Lucia," the third act of "Aida" and the "Faust March" by the entire company.

## Louise Ormsby's Successful Tour

Louise Ormsby's tour, which has taken in most of the cities of the middle West, has been an eminent success, and in every city that she has sung she has won most enthusiastic press notices. In Buffalo she was in company with Herbert Witherspoon, basso. The papers spoke enthusiastically of her artistic simplicity, especially in two songs by Brahms, which she sang there.

In Columbus, Ohio, she was very much praised with the principal aria from Charpentier's "Louise," and in Trenton, N. J., she took the soprano part in "Elijah" with fluency, warmth and expression.

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Pupils of A. E. Ruff were heard in recital at his residence in Chicago, Saturday evening, May 23.

Myrta Coe Rundle gave a pupils' recital Wednesday afternoon, May 20, in Cable Hall, Chicago. She is an assistant teacher of Mary Wood Chase.

Gertrude Gane gave the second recital for the College Club, Saturday afternoon, May 23, in Chicago. Miss Gane is a talented pupil of Mary Wood Chase.

Anna M. Littel announces a musicale, to be given at the Students' Chapter Assembly rooms Park and Susquehanna avenues, Philadelphia, Saturday afternoon.

A large throng gathered in the ballroom of the Arlington Concert Hall, in Washington, D. C., to hear the first concert of the Rubinstein Choral Club, under the direction of Mrs. A. M. Blair.

Lotta Ashby Othic has given up the leadership of the choir of the First Christian Church of Tacoma, Wash., and will hereafter be heard as soprano soloist in the First Baptist Church of that city.

Alice Sloan, pianist, and Hedwig Nurnberger, contralto, of the faculty of the Gottschalk Lyric School, Chicago, gave an interesting recital before a good-sized audience in Kimball Hall, Wednesday evening, May 20.

The Chicago Piano College is giving from one to three recitals every week in which some very talented pupils are heard. Seventeen students, under Evangeline Wallace, of the faculty, were heard Saturday afternoon last.

The concert hall of the Library of Congress in Washington was filled with an appreciative audience last week, when Mrs. W. A. Gibbs, soprano, and Ethel Tozier, pianist, gave a pleasing program of vocal and instrumental numbers.

Franceska Kasper, soprano, of Washington, D. C., created the leading rôle in the new Japanese opera by Audon Wassili Leps, the libretto of which is by John Luther Long, in the performance which was given on May 26 by the Philadelphia Operatic Society.

Mercedes Godoy, daughter of Chargé d'Affaires Godoy, of the Mexican Legation at Washington, D. C., made her début as a singer last week in a recital given at the studio of Oscar F. Comstock. Miss Godoy displayed an excellent voice, which gives promise of greater attainments in the future.

A special program was given on Sunday night, May 24, at the First Congregational Church, Washington, D. C., the occasion being the celebration of the thirty-third year of J. W. Bischoff's service as organist. Mr. Bischoff is a veteran musician of the national capital, a composer and vocal teacher as well as organist.

Mrs. A. M. Piper gave a charming program of Spring songs for the West Side High School, Des Moines, Iowa, recently. Mrs. Piper possesses a pure mezzo-soprano voice of even quality. "Spring Is Here," by Chase, "Burst, Ye Apple Buds," by Emery, and "With Verdure Clad," from Haydn's "Creation," were much applauded,

Amelia Wilkinson, of Philadelphia, gave a recital recently at Louise De Guinther's studio, at which she sang a group of classics, followed by a number of songs by American composers, including Foote, Moore and MacDowell. She was assisted by Helen Schultz, who played compositions by Grieg, Schumann, Chaminade and Ashton.

Pupils of Bertha Wesselhoeft Swift, the Boston soprano, gave an enjoyable afternoon musicale at Miss Swift's studios in Trinity Court, Boston, May 22. Those who took part were Myra Safford, soprano; Edith Swift, contralto; Gertrude Fox, soprano; Mary E. Barnes, contralto; Frances Cross, soprano; Gladys Livermore, contralto.

Mr. and Mrs. S. G. Pratt, of Pittsburg, gave their annual reception in honor of the graduating class of the Pratt Institute of Music Art at their residence, on the evening of Monday, May 18. The members of the alumnae of the Institute were present to greet the forthcoming graduates. Some class songs were sung and eight-hand pieces performed by the ensemble class.

The Sixth Annual Recital of the violin and piano pupils of Ida Mae Crombie, of Manchester, N. H., was given recently in the Veterans' Armory of that city before a large audience. The selections were varied and interesting, and the little orchestra, composed of the Misses Martin, Larivee, Dufort, Mahony and Brock, violins, with Mrs. Hale at the piano, won especial recognition.

An enjoyable musicale was given on Sunday afternoon by Mary A. Cryder, the concert manager of Washington, D. C., at her residence on N Street. This event also took the form of a social affair where the musical, official and diplomatic circles mingled in pleasant companionship. Miss Cryder herself made an admirable hostess and the program presented was thoroughly appreciated.

John J. Whitehead, Jr., of Waterbury, Conn., gave a song recital at the studio of his teacher, Mrs. John L. Bond, Wednesday, May 20. There were between sixty and seventy friends of the singer present, and all were delighted at the progress he has made during the sixteen months he has studied. He was assisted by Genevieve Hayes, another pupil of Mrs. Bond, who played three piano solos.

Sybella White Clayton, of Salt Lake City, who has been studying in Berlin for some time past, made her formal début in her home city on Tuesday evening, May 19. Her program included compositions of Brahms, Schumann, Chopin, Grieg and MacDowell. The young woman came up to all that was expected of her and is still receiving the congratulations of friends over her performance.

The pupils of Mr. J. W. Leman, of Philadelphia, gave their annual private concert in the New Church Rooms, on Tuesday evening, May 26. They were assisted by Flora Mae Thoenbe, soprano; Marguerite Francis, pianist; Marie Lodge Myers, flutist, and an orchestra of thirty-five performers. A most interesting performance was rendered, all the pupils giving evidence of careful instruction.

The Haddonfield Fortnightly Club, of Haddonfield, N. J., gave a very successful musicale recently at the Colonial House. The program

consisted of flute and violin duet by Marie Lodge Myers and Frances Dell Myers, vocal selections by Ella Frances Dance, cello solos by S. P. Zeigler, and piano solos by Ellen Vinton Ford. Accompanists were Faye M. Weber and Mrs. James Herbert Eyster.

Grace Davenport has been engaged to direct the music of St. Leo's Catholic Church, in Tacoma, Wash. The church has a new pipe organ, and it is planned to devote more attention to music hereafter than has been the case for several seasons. Miss Davenport was choir leader at St. Leo's several years ago and arranged the grand dedicatory concert given in honor of the completion of the new church building.

Tuesday evening of last week the Gotham Club held its monthly reception and concert at the Waldorf-Astoria, New York, and an interesting literary and musical program was rendered, to the entertainment of a good-sized audience. The feature of the evening was the first public appearance of Adrian Rollini, four years old, who played various selections on the piano. This diminutive pianist is a pupil of Mary Wagner Gilbert.

The pupils of Celeste B. Gibbons, of Des Moines, Iowa, gave a song and piano recital recently. The performers were many of the popular young people of the city, and their work showed excellent training. Those who appeared were Evangeline Prouty, Gladys McCain, Louise Miller, Alida Barles, Ivan Gilbertson, Georgia Ruffcorn, Hazel Bennett, Frances Prouty, Florence Watkins, Marie Parrish, Evelyn Knotts and Opal Richie.

The pupils of Helen Reeves Crane, of New Haven, Conn., gave a recital in Warner Hall on Tuesday evening, May 26. They showed training of a high order and won much applause from the large audience. Those that took part were May and Anna Higgins, Jessie and Elizabeth Hedderson, Alberta Kiernan, Vivian Newman, Elizabeth Sullivan, Marguerite Harris, Gertrude Hitchings, Herman Stephens, Raymond Wall and James Farrell.

The Music Club of Holyoke, Mass., assisted by C. G. Slayton, E. C. Perrington, E. M. Chase and I. E. Sawyer, gave a concert in memory of MacDowell recently. The entire program was made up of selections from the deceased composer. His "Woodland Sketches" and a number of the "Sea Pieces" were never heard to better advantage locally than when they were given by people all of whom revered him and many of whom had been his friends.

At the Laughton School of English Speech in Boston last Saturday afternoon Samuel Richard Gaines presented Anna Von Euw in an interesting recital in which she was assisted by Frederick Lyon, baritone. The accompaniments were played by Mr. Gaines. Miss Von Euw sang an arietta, "Dost Thou Know That Land?" from "Mignon," and groups of German, French and English songs. Mr. Lyon sang an aria from "Judas Maccabeus" and several English songs.

The violin pupils of Otto K. Schill, of Newark, N. J., gave a recital at Wallace Hall on Friday evening, May 22. The program was a long one, including solos and concerted numbers. Especially noticeable were the pure tone and elastic bowing of the young students, even the less advanced showing these characteristics. Among those who took part were Isadore Stern, Sydney Brottenheimer, Dorothy Case, Ida Wheaton, Harold Belcher, Muriel Hannay, Adelaide Niles, Edwin Wickenhoeffer and Ernst Roetgen.

The music department of the Madison Hall Seminary gave the closing recitals during the past week in Washington, D. C. Elizabeth Winston presented a difficult program for the piano on Tuesday last to a large audience; while on Wednesday Pricella Picknell and Ethel Anderson were heard in a joint piano recital. The vocal department was represented by Mrs. Elizabeth Maxwell-Smith, who included in her program operatic arias as well as many well-known songs by MacDowell, Liszt, Bach and Richard Strauss.

Evelyn Fletcher-Copp, who is the originator of the Fletcher method, gave a lecture at the Bush Temple Conservatory, Chicago, Saturday morning, May 23. The lecture was interesting and most instructive and was immensely enjoyed. A students' recital was given in the afternoon at Bush Temple in which the following pupils took part: Ruth Harrison, pupil of Mrs. M. Crossman-Cathcart; Eva Odell, pupil of Ludwig Becker; Mary Tull, pupil of R. V. Smith; Mrs. E. Ferrio, pupil of Mme. Justine Wegener, and Mrs. C. E. Cook.

L. Isabelle Irving, the young soprano who joined the choir of the Second Presbyterian Church, Brooklyn, on May 1, made a decided hit as Josephine in the opera "Pinafore," performed on two successive nights at Ridgewood, N. J., last week. She was encored after each solo and was the recipient of many floral offerings. As she was a stranger in Ridgewood, her reception was clearly earned by her excellent singing and acting. Miss Irving has for two years been fitting herself for a professional career under Mr. and Mrs. John Dennis Mehan and expects to make her début after another season's study.

Harry R. Murrison, the well-known Des Moines, Iowa, bass-baritone, who for three years has been a student of the basso and teacher, Dr. Carl E. Dufft, of New York City, and who is spending the Summer in Des Moines, will sing the rôle of Raphael in the production of the oratorio, "The Creation," at the dedicatory concert of the First Methodist Church in Des Moines, June 28. The concert will be given under the direction of F. V. Evans. Mr. Murrison will return to New York City in the Fall to resume his connections with Dr. Dufft and also with the First Baptist Church at Mount Vernon, N. Y., where he held the position as soloist prior to his coming West this Summer.

Marie Louise Githens, one of the prominent young choir sopranos of New York, appeared in a recital at the Mehan Studios, Carnegie Hall, New York, last week. She sang seventeen songs of varied character, from classic Bach to modern Strauss, with modern French and English songs, German *lieder* and the big aria from "Madam Butterfly." Her voice is of lyric-dramatic type, of beautiful quality and wide scope, and she manifests clearly the "singing spirit." Her work in this recital stamps her as a singer who has earned her right to recognition among the ranks of artists. In the "Madam Butterfly" aria she rose to dramatic heights and awakened the belief that she would find a congenial field of expression upon the opera stage.

The St. Cecilia Choral Club, Mrs. Henrietta Speke Seeley, director, gave its tenth annual concert and reception recently in the Bronx Masonic Temple, New York. The choir of young women, under the energetic guidance at the piano of Mrs. Seeley, was heard in Strauss's "Blue Danube" waltz, Sullivan's "Lullaby," Brahms's Gypsy Songs, Worth's "A Little Peach," an arrangement of Elisabeth's prayer from "Tannhäuser," and Abt's "Ave Maria." This, however, did not represent all the delights of the program. Mrs. Jennie J. Hill won hearts by her singing of Dvorak's "Songs My Mother Taught Me," Cowen's "Swallows," and Leo Stern's "Le Printemps." May Zimmerman pleased with her performance on the violin of Bohm's "Legende," and John Worth gave much enjoyment in his organ interpretations of MacDowell's "Sweet Lavender" and "A. D. 1620."

#### Announce Summer Course in Chicago

CHICAGO, May 25.—The Cosmopolitan School of Music and Dramatic Art announces a Summer term to begin June 22 and to last until August 1. The teachers to be retained for the Summer course are Mr. Heinze, Harold Henry, Katherine Howard, May D. Laukart, L. A. Torrens, Charles Sindlinger, Dr. William Carver Williams, Mrs. L. A. Torrens, Marion Green, Jennie Thatcher Beach, Jessie Lynde Hopkins, Harriet A. Case, Gordon Erickson, Fritz Itte and Donald Robertson.

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## British Artists in Empire Day Concert

This year's Empire Day Concert at Albert Hall, London, was held a day earlier than usual, as the late Queen Victoria's birthday fell on Sunday. Dr. Charles Harriss, of Montreal, was again the moving spirit, and in representing Canada he conducted the Royal Choral Society in his own arrangement of "The Sands o' Dee."

The Dominion to the North of us was further represented by Mme. Albani, who sang Willeby's setting of "Crossing the Bar," besides participating in Sir Frederick Bridge's choral ballad, "The Flag of England." An even more noteworthy Canadian on the program was Kathleen Parlow, the violinist, who played Bazzini's "Ronde des Lutins" and Chopin's Nocturne in D Major.

Australia contributed Ada Crossley, the contralto; South Africa, Ada Forrest, also a contralto, and India, a soprano named Irene Strauss. Alys Bateman, soprano, sang "Rule Britannia," with chorus, for her Irish compatriots; Ben Davies, the tenor, appeared on behalf of Wales, while Sir Charles Santley, the baritone, and and Landon Ronald and Edward German, as conductors, were the mother country's representatives. For Scotland there was just Sir Alexander McKenzie, as one of the conductors, while Coleridge Taylor's "Onaway, Awake" was conducted by the composer as a son of the West Indies.

Besides the Harriss work and Bridge's "The Flag of England" the choral numbers were McKenzie's "Empire Song," Elgar's "Land of Hope and Glory" and Dr. Arne's "Rule Britannia." The London Symphony Orchestra played German's "Welsh Rhapsody" and Ronald's "A Birthday Overture," the latter being a novelty.

## Pugno and Ysaye in London

Now that the music year is in its death agony or has already expired everywhere else, a brilliant concert season is just nicely launched in London; moreover, it bids fair to continue with undiminished vigor and variety of attractions until the close of the opera season at the end of July, though the early concert-givers have the double advantage of an unjaded public to cater to and favorable weather conditions.

Raoul Pugno, the bearded French pianist, and Eugène Ysaye, the stray-locked Belgian violinist, old cronies in sonata programs, appeared together in Queen's Hall early in the month, establishing a standard that other joint-recitalists planning concerts will find it difficult to approach.

The program consisted of Bach's Sonata in G, No. 6, played in Bach style, Ysaye leading the applause after the beautiful third movement for piano alone, Mozart's Sonata in B flat and the Schumann Sonata in D Minor. At the second of their three recitals they played the Brahms Sonata in D Minor, No. 3, César Franck's in A Major and Saint-Saëns's first, in D, op. 75.

Mark Hambourg made an "au revoir" appearance before leaving for another long Australasian tour. He chose Albert Hall, which is not considered an acoustically satisfactory auditorium for piano recitals, but it was well filled by an audience that seemed no less impressed than usual.

Engelbert Humperdinck, composer of "Hänsel und Gretel," conducted an orchestral concert of his own compositions in Graz, Austria, lately. The program contained his "Moorish Rhapsody" and excerpts from his Shakespearean music and "Hänsel und Gretel." A banquet in his honor was given after the concert, at which Wilhelm Kienzl, the composer of "Der Evangelimann," was one of the speakers.

Mayence, Germany, recently heard a performance of Wiltberger's oratorio of "Bonifacius."

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## BROOKLYN PHILHARMONIC

Report for Season Just Closed Made by  
Mrs. Thomas Prosser

In her annual report, read at a recent meeting of the Ladies' Auxiliary Board on Philharmonic concerts, at the Art Building, in Brooklyn, Mrs. Thomas Prosser, chairman of the executive committee, said that the total receipts from the Philharmonic concerts this season were \$9,245.75, the amount at the concert at which Paderewski played being \$2,086.50. Concerts next season are set for November 6, December 4, January 8, February 19 and March 19.

Daniel Gregory Mason, of Columbia University, has been secured to give all the lecture recitals on the Philharmonic concerts next season.

In reply to questions Professor Franklin W. Hooper, director of the Brooklyn Institute, said that the new Academy will seat 2,200, as against the Temple Bar's 1,900. Four sets of prices are proposed. Seats that have been \$7 will be \$7.50, some that have been \$5 will be \$6, while others will remain at \$5, and seats that have been \$4 will be \$3.75, this reduction being to accommodate music students and others desirous of the lower prices. Of the twelve boxes four have been spoken for.

Marion Terry, Mrs. J. E. Langstaff, Mrs. John S. Frothingham, Mrs. A. Augustus Healy, Mrs. J. S. Hollingshead, Mrs. Henry I. Judson and Mrs. Walter B. Moore were appointed a committee on the box scene setting for the Philharmonic Orchestra.

## MARY GARDEN AT PARIS OPERA

Her "Thais" Draws a Crowd—Chaliapine  
in Russian Role

PARIS, May 17.—Mary Garden's reappearance here, the occasion of her début at the Opéra, was the principal event of the week. She sang *Thais* to a crowded house, and was well received by both press and public. The performance was characterized as the best given yet under Messager and Broussan's management.

Feodor Chaliapine, the Russian basso, has been rehearsing daily the rôle of the *Czar* in Moussorgski's Russian opera, "Boris Godounov," which will be produced on Tuesday at the Opéra by a company of Russian artists. One costume of gold brocade he has to wear is loaded down with paste jewels to the weight of almost 200 pounds.

High prices are being paid for seats at the charity performance of "Rigoletto" at the Opéra on June 11, when Caruso will be heard for the first time in opera in Paris, and Melba, as *Gilda*, will make her reappearance after an absence of nearly seven years.

## Now Canning Voices in England

Another department has been added to the British Museum. This is the gramophone record department. Records of the voices of all the most eminent people in all walks of life will be supplied to the museum by a gramophone company. The museum trustees undertake not to allow the records to be heard for fifty years, at the end of which time it will be possible for the student to go to the museum and awaken the voices of the past, just as he now turns up the writings of departed masters.

The greatest care will be exercised in conferring upon persons the honor of a niche in the chamber of voice records at the British Museum. The few celebrities who so far have achieved this distinction number about a dozen, and they include the Archbishop of Canterbury, the Archbishop of Westminster, Lord Kelvin, Lord Roberts, Mme. Patti, Mme. Melba and Signor Caruso.

## Werrenrath in Mt. Vernon

MOUNT VERNON, N. Y., May 25.—Reinald Werrenrath, baritone, assisted by Hans Kronold, 'cellist, and Frederick G. Shattuck, accompanist, gave a most successful song recital here on the evening of May 19. There was a large audience, including visitors from New York and surrounding towns. Mr. Werrenrath was probably most successful in the dramatic selections, and he also won his audience with three songs by Chester Searle, in which he was accompanied by the composer. Mr. Kronold played with all his usual sincerity and charm. His own "Spinning Song" was especially well received.

Buenos Aires will have three opera companies this season, and all will be Italian. The new Teatro Colon will open first and the others will follow with an entirely separate repertoire with the exception of "Salomé" and "Thais," the latter of which is to be given in every one of the three.

## No Flowers, by Request: The Virtuoso



The London *Sketch* says: "The chimpanzee whose portrait is here given will be one of the attractions of Bostock's Circus and Jungle in the Empress Hall at the Earl's Court Exhibition. He is to live in a three-roomed flat (sitting, dining and bath room) which is now being built for him."

## Californians Far from Home

The Golden Gate Professional Club, which is composed of persons connected with the stage, music, journalism and art now living in New York, but who have had their habitation in California for five years or more, held a reception and musicale in the ballroom of the Plaza on Sunday evening, May 24. Mrs. Beaumont Packard presided, and the program included offerings from Clara Mae Hammer and Beatrice Fine, sopranos; Edgar Allen, basso; Estella Gray, violinist; Melvin Stokes, tenor, and the Pallavicini Trio, composed of Elisina, Isabella and Clothilde Pallavicini, who are said to be protégés of the Queen of Italy.

Rodolphe Plamondon, the Montreal tenor, now of the Paris Opéra, sang in a Schubert Festival held recently in Lille, France.

## "HOLY CITY" IN KANSAS

Gaul's Oratorio Heard in Atchison with  
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ATCHISON, KANS., May 25.—"The Holy City," Alfred Gaul's oratorio, was given in the First Methodist Episcopal Church recently, under the auspices of the church's May Festival Committee. There was a chorus of seventy-five voices, assisted by a full orchestra, organist and soloists, who were Ada Smith Fullerton, soprano; Mrs. Leslie E. Baird, contralto; P. C. Lee, tenor, and Joseph A. Farrell, basso. William Davies was the organist and accompanist and John H. Davies, conductor.

Besides the oratorio, there was given an afternoon program of songs and organ music by the artists named, in which Mr. Lee distinguished himself and in which Mrs. Baird sang Saint-Saëns's "My Heart at Thy Sweet Voice" from "Samson and Delilah."

## MR. KRIENS'S NEW SONGS

Violinist and Composer Displays Talent in  
Three Pieces Just Published

Christian Kriens, who is well known in New York musical circles as a violinist and composer, and whose orchestral works have been played by the Berlin Philharmonic, has just put forth three new songs: one, entitled "La Lettre d'Adieu," for which Mr. Kriens himself wrote the words; a setting of Leigh Hunt's "Jennie Kissed Me," and another of Barry Cornwall's "Meditation."

These three songs are of exceptional merit in their melodic contents and graceful expression. They will undoubtedly be heard frequently on the concert stage in the future.

In the recent Berlin premiere of von Resnais's "Donna Diana," two of the principal rôles were taken by Florence Easton and Putnam Griswold.

Concerts begin at a late hour in Paris, in some cases at a quarter to nine, but, as a rule, not until nine.

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